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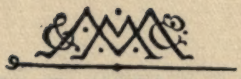
A CATALOGUE RAISONNÉ

OF THE

WORKS OF THE MOST EMINENT DUTCH PAINTERS OF THE SEVENTEENTH CENTURY



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A Catalogue Raisonné

OF THE WORKS OF THE

Most Eminent Dutch Painters of the Seventeenth Century

Based on the Work of

JOHN SMITH

BY

C. Cornelis HOFSTEDE DE GROOT

[WITH THE ASSISTANCE OF KARL LILIENFELD, HEINRICH WICHMANN, AND KURT ERASMUS]

TRANSLATED AND EDITED BY

EDWARD G. HAWKE

VOLUME VI

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PREFACE

ADVERSE circumstances had delayed the printing of this volume even before the war broke out. Thus the volume appears a year late.

The work has in the main been compiled on the system followed in the earlier volumes. It is to be noted that for the first time the names of collections mentioned in the footnotes to the Comparative Table of Numbers at the end of the Rembrandt section have been included in the Index. This seemed desirable in view of the master's importance and the elaborate nature of the table and the footnotes.

In preparing the Maes section the author has imposed on himself a restriction for the following reasons. The life-work of this painter falls into two parts, wholly distinct in style and quality—the genre-pieces of his youth, which establish his fame and justify his appearance in this work; and, on the other hand, the numerous portraits of his later life which in themselves would not entitle him to a place here. To separate these categories was difficult if not impossible. For one thing, the author's precursor John Smith mentioned some of these later pictures; again, there are numerous portraits both of the early period and of the period of transition which, as works of art, do not rank lower than many of the genre-pieces. One could not draw a line between these and the late portraits that should perhaps be ruled out. The author has therefore differentiated as follows.

The catalogue includes all the portraits by Maes of sitters who can be identified, whether these portraits are in existence or are known only from sale-catalogues. It includes also the unidentified portraits whose present whereabouts is known to the author, or which he has himself seen at sales or in exhibitions without knowing where to find them now, and also the portraits in earlier sales which are described with precision or, above all, which are dated. But all other imperfectly described portraits in old sales and exhibitions have been omitted.

This plan will be followed in the coming volumes in respect of imperfectly described sea-pieces by W. van de Velde, landscapes by Van Goyen, night scenes by Van der Neer, flower- and fruit-pieces by Rachel Ruysch and Jan van Huysum. It will be applied more strictly as the artistic interest of the painter concerned diminishes. But care will be taken to mention all the pictures described by John Smith.

The author has received assistance and encouragement from many quarters in preparing this volume, which includes the work of the great master of the Dutch school, and is therefore especially important. To all who have helped him he would express his most grateful thanks.

The author's former helpers, Dr. Karl Lilienfeld and Heinrich Wichmann, have collaborated in the Rembrandt section, and Dr. Kurt Erasmus in the section devoted to Maes.

C. HOFSTEDE DE GROOT.

THE HAGUE,
April 1915.

TRANSLATOR'S NOTE

As in the previous volumes, the translator has, from personal knowledge, or with the help of others, been able to amplify the descriptions of certain pictures in British collections, and to note some changes of ownership. He has added a considerable number of references, especially to the English edition in one volume (1903) of M. Emile Michel's justly popular study of Rembrandt. He has given to the etchings, many of which are mentioned in the entries, the numbers of Mr. A. M. Hind's catalogue, which represents the chronological arrangement adopted in the British Museum Print Room and should in time replace the clumsy and unscientific catalogue of Bartsch. These additions and corrections are enclosed within brackets. The translator has again added an Index of the Painters and Engravers mentioned in the text.

The translator has to thank Mr. D. S. MacColl, Keeper of the Wallace Collection, Mr. Herbert Cook, and Mr. D. S. Meldrum, among others, for much kindly assistance in the preparation of this volume.

EDWARD G. HAWKE.

DIRECTIONS TO THE READER

1. The pictures are arranged according to their subjects in the following groups: Sacred History, Mythology, Profane History, Allegory, Genre, Portraiture, Landscape, Still-Life, and Undescribed Pictures.

2. Within each group the pictures known to exist are described as far as possible in the alphabetical order of the names of the towns where they are preserved.[1] Then follow the pictures known only from descriptions in books, in the chronological order of the notices referring to them.

3. The numbering is continuous. Pictures the descriptions of which are lacking in precision are given numbers with letters appended; this signifies that any such picture is probably recorded under a separate number with a full description. In exceptional cases, however, newly discovered pictures have had to be inserted in their proper places in the list and assigned numbers with letters.[2]

4. The titles of the pictures known to the compiler by personal inspection, and of a few known to him from trustworthy reports or good photographs, are printed in capitals.

5. In the measurement of pictures the height precedes the breadth. The terms "right" and "left" are used from the spectator's point of view.

6. In the descriptions of pictures not known to the compiler, the critical remarks are copied from the book or sale-catalogue quoted as an authority for the existence of the picture.

7. In the case of sales extending over several days, the date of the first day is given even if the picture in question was sold on a later day.

[1] In cases where a picture has changed hands while the book was passing through the press, it has not always been possible to adhere to this rule.

[2] In several cases, while the book has been passing through the press, two pictures separately described have been found to be identical. In such cases, where time permitted, the two entries have been amalgamated and one of the numbers left blank.—*Translator's Note.*

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SECTION XXII

REMBRANDT

Rembrandt Harmensz van Rijn was born on July 15, 1606, in the Weddesteeg, Leyden. He was the son of the miller Harmen Gerritsz van Rijn and Cornelia (or Neeltge) Willemsdochter van Zuytbrouck. His parents destined him for a scholarly career. He therefore attended the Latin school and was enrolled on May 20, 1620, as a student at the University of Leyden. We do not know how long he studied there. It is only certain that his parents soon recognised that their son's natural inclination towards art was too strong for them to put any obstacles in the way. They allowed Rembrandt to give up his learned studies and sent him as a pupil to Jacob Isaacsz van Swanenburgh, an architectural painter, trained in Italy, of whose art we can only form some idea through two almost precisely identical views of St. Peter's, now at Augsburg and Copenhagen. We look in vain in Rembrandt's work for any trace of his three years of study under this painter. Rembrandt then went for six months to Pieter Lastman in Amsterdam, and finally settled in Leyden. Here he remained from 1626—the earliest date on a picture of his (*see* 64*a*)—till about the middle of 1631, and then went to Amsterdam, where he stayed till his death on October 4, 1669.

In his own country, he made a wedding trip to Friesland. He is reported in 1633 as living for a time at Rotterdam. A sketch of Dordrecht, now at Chantilly (HdG. 575), shows that he visited that town. He must have been often in his native town and at The Hague. He must, too, have passed through his birthplace at other times, in executing commissions for portraits, carrying out special studies or visiting relations, or for other reasons. As for foreign travel, we only know with some certainty that he lived in England for eighteen months about the years 1661-62. In the same year, 1661, he painted some men and women belonging to religious orders—*see* 189, 191, 192, and also 157, 164, 168, 170, and 173—whom he could have seen neither in Holland nor in England. Probably he went or returned by way of the Catholic southern provinces; but the artistic productions of the Flemish school which he may have seen there, exerted no visible influence on his own works.

Rembrandt married in 1634 Saskia van Uylenburch, who came of a

respected patrician family of Friesland. She bore him several children, among whom only Titus, who was born in 1641, came to man's estate. Saskia died in the year following the birth of Titus. Rembrandt took into his house Geertje Dircks, a trumpeter's widow, to look after the infant, and formed later an illicit connection with Hendrickje Stoffels (or Jagers).[1] She also bore him several children who all, save a daughter Cornelia, died quite young.

As a consequence of his passion for collecting and of unfortunate commercial speculations, Rembrandt, soon after he had bought a house in the Breestraat, for which he could not pay the price down (1639), became involved in financial difficulties which led in 1656 to his bankruptcy. His artistic collections were inventoried on July 25, 1656, and soon afterwards sold by public auction. Apparently he remained insolvent till his death. He was buried in the Westerkerk, October 8, 1669. Titus and Hendrickje had died before him.

Rembrandt was, like most of his contemporaries, a very industrious and prolific artist. More than 650 oil-paintings of his are known. More than seventy others were in existence, as we know from contemporary references to them in documents. There are also about 300 etchings, and some 2000 drawings of his have been preserved while certainly as many have been lost.

Rembrandt's subject-matter includes above all the Biblical history and the portrait. There is also a group of figure-pieces treated like genre, and there is a large number of figure-studies and heads. In the province of landscape, besides about two dozen oil-paintings, the wonderful etchings and drawings are especially to be noticed. In still-life only a few paintings of dead animals—peacocks and oxen—have survived.

From all that we know and may infer, Rembrandt must have received from his mother a sincerely religious upbringing, and must have read much in the Bible when he was a child. The familiarity which he thus gained with the Biblical narratives and his pronounced liking for them, made him the first great artist who rendered these narratives, stripped of the Roman Catholic tradition, in a truly Protestant spirit. There are no aureoles, no figures conceived in an idealistic manner; there is no exaltation of the Virgin as the Mother of God; above all, there is no special sentiment for Church and Altar, for piety and reverence. Rembrandt regarded the Biblical figures from a purely human standpoint; he sought to represent events just as if they had occurred to men like himself and his class. His intimate relations with the large Jewish population of Amsterdam and with their peculiarities of character was of great use to him in this matter. He saw in their houses and among the Orientals, almost as numerous, who then frequented the world-famous port of Amsterdam, the peculiar costumes and accessories which he used to give local colour to his Biblical compositions. Pictures like "Simeon in the Temple" (The Hague, 80), "The Visitation" (Rothschild, 74), "Jacob blessing the Sons of Joseph" (Cassel, 22), and "The Return of the Prodigal Son" (Petrograd, 113), are in their way unexcelled masterpieces of religious painting and human feeling.

[1] To judge from this double name, she was the daughter of a Stoffel Jager.

In Rembrandt's portraiture we distinguish two large groups, namely, that of portraits painted to order, in which Rembrandt had to meet the wishes of his patrons, and that of portraits which he painted through an artistic impulse without being fettered in any way. The first-named belong mainly to the period of his youth, when he had yet to make a name for himself and to found a career. From the years between 1630 and 1641 about a hundred of these portraits have been preserved, while from that time onwards not more than thirty-five or forty are to be noted. These portraits which were commissioned are recognisable by the simple lighting, the precise rendering of the fashion in dress, which was at that time very rich and complicated, and the careful execution. Probably they were also good likenesses—a matter of importance to the patrons who ordered them. Among them are groups like "Dr. Tulp's Anatomy Lesson" (932), "The Shipbuilder" (933), and "Anslo and his Wife" (620); full-length figures like the portraits of Pellicorne and his wife (666 and 667), Elison and his wife (645 and 646), and Daey and his wife (637 and 638); and masterpieces like the "Old Lady" of 1634 in the National Gallery (856), the "Nicolaes Ruts" (670), the "Elisabeth Bas" (622), the "Young Lady with a Fan" (860), the "Old Woman with Folded Hands" in the Havemeyer collection (870), and the "Harmen Doomer" in the same collection (642).

When Rembrandt had become one of the most famous painters of his century—as Orlers says as early as 1641—and people had to stoop to entreaty if they would be painted by him, he could impose his own terms instead of having them dictated by others. He could light his models in the way that seemed to him most beautiful; he could adorn them in the manner that he thought appropriate to their character, indicate to them the best pose to take, and determine the degree of finish in the execution. Free from all external hindrances, he could then create; he no longer aimed at securing so exact a likeness of his sitter.[1] Thus there came into existence masterpieces such as the portraits of the married couples in the collection of the Duke of Westminster (748 and 864) and in the Metropolitan Museum, New York, formerly in the collection of B. Altman (755 and 869), the "Nicolaes Bruyningh" at Cassel (628), and above all the "Jan Six" at Amsterdam (712), perhaps the finest and most expressive of all.

Closely related to the portraits and not always to be clearly distinguished from them are the studies of heads and figures, of which we have a very large number by Rembrandt. To these belong most of his portraits of himself and the pictures which he painted of his nearest relatives. In them he attaches less importance to obtaining a likeness to the features, as in a portrait, than to securing a particular effect in regard to the decoration—plumes and a velvet cap, a gorget, a fur cloak, gold ornaments and the like—or to the expression on the face and the emotion of the sitter, or again to the lighting—a special arrangement of light with shadows. The rendering of spiritual feeling in these is above all unsurpassed. What Rembrandt could suggest in the eyes, the features,

[1] It is hard to believe, for example, that Jan Six at the age of thirty-six really looked as he does in Rembrandt's portrait.

the hands, even in the full-length figures of his models, no other artist has imitated him by attempting to do. The distance separating him in this respect from even his most accomplished pupils like Maes and Carel Fabritius is particularly great, though some pupils came very near to him in other externals, such as the rich colour of the personal adornment and the effects of light.

How far a number of figures in Eastern dress, like the so-called "Young Polish Rider" (268), the pseudo-Sobieski (271), and the "Turkish Nobleman" in the collection of W. K. Vanderbilt (349) were models dressed out by Rembrandt or portraits of genuine Orientals whom Rembrandt saw in Amsterdam, is a question that has not yet been solved and that is probably insoluble.

Studies of this kind are distributed over the whole of Rembrandt's artistic career. The "Money-Changer" at Berlin (282) and the pictures of St. Paul at Stuttgart (179), Nürnberg (177), and Vienna (180) are early works of this class. As in these, he delighted, even in his later pictures of the same kind, in giving to his models by the addition of an attribute, such as a book, a pen, or a knife, a secondary Biblical significance which was rightly understood long ago.

There are, on the whole, about two hundred single figures which fall under this head. Especially remarkable among them are the old men and women of the mature period, such as those in the collection of the Duke of Devonshire (399), at Dresden (376), and at Petrograd (506), as well as a number of pictures for which Hendrickje (at Berlin, 716, and New York, 719), Titus (New York, 706), and Rembrandt himself (Louvre, 569; Lord Iveagh, 556; H. C. Frick, 563; Duke of Buccleuch, 554; and M. Kappel, 527) served as models.

The genre-pieces produced by Rembrandt are for the most part studies with several figures rather than pictures of manners in the sense understood by the other Dutch painters, Jan Steen, Ter Borch, Vermeer, and the rest. His masterpiece of this kind is the double portrait, "Rembrandt and Saskia," at Dresden (334); the "Comely Young Woman" at her toilet, at Petrograd (309), is ravishing in its delicacy. Among the interiors with figures the "St. Anastasius" at Stockholm (186) and the "Philosophers" in the Louvre (233, 234) are as rightly famous as the "Youthful Daniel at the Window" at Copenhagen (54) and some "Holy Families" at Cassel (90), in the Louvre (93), and at Petrograd (94).

Rembrandt's work in still-life is limited to some paintings of slaughtered oxen hanging from a beam, very rich in colour—the Louvre example, 972, is especially fine—and to the "Two Dead Peahens" of the Cartwright collection (968), in which, on the other hand, the rich colour of the birds is subordinated to the prevailing harmony.

As a landscape-painter Rembrandt is especially celebrated for his etchings and drawings in which, on the one hand, he gives with the slightest means a picturesque charm to the simplest subjects in his native country, which, on the other hand, he also represents in a dramatic manner the effects of light and the tumult of the elements. In his painted landscapes—with very few exceptions such as the "Winter

Landscape" at Cassel (943) and "The Mill" in the Widener collection (952)—Rembrandt makes no attempt to interpret Dutch nature in a realistic fashion. In the colour as in the effects of light he gives free play to his fancy—in the colour, where he loves to give up local colour for a treatment which is almost in monochrome ; in the lighting, where he allows the sunbeam to enter only through a small opening in the overhanging clouds, so that it illuminates one leading passage and the other extensive portions of the picture remain in shadow. As far as the subject goes, most of Rembrandt's landscapes are the pure product of his fantasy. Such combinations of mountain and river landscapes, of waterfalls and navigable canals, of Roman ruins and Dutch windmills, have in fact scarcely existed anywhere, and the fortresses, castles, cathedrals and the like that have been added to these are devoid of reality. There may be traced in these remarkable imaginary pieces the influence of the pictures and etchings of his great predecessor Hercules Seghers, whom Rembrandt held in a high degree of honour.

Reference has been made to Rembrandt's unsurpassed power of representing character and depicting emotion. A few words remain to be said about his drawing, his colour, and his light and shade.

Rembrandt has been called a weak draughtsman. That is true of him from the standpoint of Italian art, which lays down the rule of neat outlines, exact proportions, and the accurate application of perspective and foreshortening. Throughout his whole life he may be reproached in these matters with mistakes which would scarcely be excused in an art student. But if drawing be regarded not as an end but as a means, Rembrandt understood, as no one else has done, how to attain through it the aim of his compositions. The same is true of colour. Rembrandt was not a colourist who charms the eye through the purity and richness of many unbroken stretches of colour, harmoniously juxtaposed. But no one has excelled him in using the effect of one or a few colours in his pictures to such good purpose that from a distance they capture the observer by their splendour of hue and, when viewed closely, lose nothing of their force. In the pictures which he painted between his thirtieth and his fortieth year the prevailing tones are green and blue combined with much yellow ; in the work of his later period, on the other hand, the tones which produce the effect are for the most part wonderful deep reds. It is remarkable, as one finds by close study of a complex colour-scheme which looks uniform, how the most varied combinations are used to attain this result. In the carnations and in the beards of old men there are blurs of colour which one would not suspect when viewing the colour-scheme as a whole.

Rembrandt's light and shade probably originated in the practice, common in his youth, of painting, not in a studio with large windows facing north, but in an ordinary room with side-windows which could be closed at will by shutters at the top or the bottom. Such rooms may be seen in several interiors by A. van Ostade. The artist sits fairly near the light and his model stands or sits in a well-lighted position, but the rest of the room is in half-shadow. Direct sunlight, which modern painters avoid as far as possible when they are working in the studio

because it is unsteady, was utilised by Rembrandt for his own purposes. The sun throws a strong light on the principal parts of his compositions and produces effective shadows. But Rembrandt does not use this effect of concentrated sunlight falling on objects only in his interiors. In the "Night Watch," for example, it shines between the tall gabled houses in the narrow Amsterdam "gracht" and possibly also between the tops of the very leafy trees that grow along the water's edge. The master obtained a similar effect, as we have already noted, in a number of his landscapes.

We are very far from supposing that we have given an exhaustive account of Rembrandt's art. The space available does not permit us to say more. But the reader will expect nothing of the kind in this place. Those who wish for more precise information may find an abundance of stimulating matter in the extraordinarily rich literature devoted to Rembrandt.

PUPILS AND IMITATORS OF REMBRANDT

As the chief of the Dutch school, Rembrandt exercised a wide and profound influence on his contemporaries. His influence extended not only to the younger of them who were, in a narrower or broader sense, his pupils, but also to his contemporaries and rivals, even to many older artists who, when Rembrandt appeared, had left their student days behind them and yet appropriated what was new in Rembrandt's art. An attempt will be made in the following pages to mention all these artists in chronological order. Some general considerations must come first.

In various quarters the attempt has been made to divide Rembrandt students into two classes, namely, a more or less sceptical group which tries to exclude from the master's collected work much that is not genuine and to assign it to his pupils, and a somewhat large-hearted group which endeavours to enlarge the list of his works as far as possible, and continually to ascribe to the master more newly discovered pictures. To the latter group, which in no way renounces the right of sane criticism, but stands in opposition to the hypercriticism practised at the expense of Rembrandt's work, belongs, with W. von Bode and W. R. Valentiner, the author of this book. That he has had a definite share in the rediscovery of many a lost Rembrandt and in the identification of many a well-known picture that has been rejected from the master's work, he will certainly not deny. A man who travels a great deal, visits many remote galleries and museums, frequents numerous sales of small and even insignificant collections, and is called into consultation by many owners of pictures, collectors as well as dealers, will often be the first to see a hitherto unknown Rembrandt, and thus will have the so-called honour of the discovery which naturally escapes those colleagues of his who are more rigorously chained to their desks. But only in one out of perhaps sixty or a hundred cases in which he has to examine a new-found picture

attributed to Rembrandt will he have the joy of discovering in it once more the master's hand; thus he brings upon himself the ill-will of the generous and imprudent critic who strives above all to make the series of Rembrandt's works as comprehensive as possible. Yet those critics who sit still in their studies should remember that there are still many Rembrandts to be discovered. The author published in the *Leidsche Jaarboekje* of 1906 a list of sixty of Rembrandt's pictures, now lost, which were mentioned in Rembrandt's day in inventories and complimentary verses, or are attested by contemporary prints.[1] In the nine years that have since passed not one of all these authentic pictures has come to light, but their number has been raised to seventy by further research in the archives. All these pictures would remain to be traced if we had not to allow for the fact that a certain number of them have perished through fire, shipwreck, or the ignorance of their owners. In view of the fabulous rise in the market-value of even the smallest pictures by Rembrandt, and the consequent eager search for them, it is not surprising that unknown Rembrandts should be always turning up.

Those critics, however, who take part in research principally from their studies, usually put forward the following arguments:

First of all, in the Rembrandt material—if the phrase may be allowed—which has come down to us, there prevail such great differences in quality that it cannot possibly all come from Rembrandt, even if one takes account of the artist's development or, in other words, tries to arrange the pictures in chronological order. Secondly, Rembrandt had so many pupils, few or none of whose pictures have come down to us and whose names, in part at least, are not even known, that it is to be assumed that their productions go about the world under the flag of their master and are to be sought in his collected work.

To the first argument the answer is that no form of human activity, whether of hand or brain, develops in uninterrupted succession from the second-rate to perfection. No billiard-player plays so well that he has not his bad days; there is no chess-master who does not make a false move on the board at one time or another. There is no orator, poet, or musician who is not liable to err in the same way. The slightest physical discomfort, the smallest disturbance from without, above all, the least mental pre-occupation has a damaging effect on the labours of any mortal, even of a genius.[2] Any one who does not recognise this, disregards one of the principal factors in the critical determination of authenticity. Moreover, no painter is uninfluenced, even unconsciously, by the question whether he is free to work as he will or is bound by the conditions of a commission; there is no portrait-painter who is not more sympathetic to one model than to another. Then, too, one has to consider an artist's greater or lesser capacity for working to a certain scale. A man who is accustomed to paint on a small canvas will at first be less sure of himself when he is face to face with a large canvas. Thus, just

[1] All those pictures are noted in their proper places in the following catalogue.

[2] We know from the *Urkunden*—see Nos. 154, 169, 213, 253, 278, 360, 407—that Rembrandt, in his closing years, often found it difficult to finish a picture or to alter it to the purchaser's fancy.

as Rembrandt's large etchings seem strange in their technique when we pass to them from a study of the smaller prints, we have to moderate our expectations when we turn, for example, from the "Simeon in the Temple" at The Hague (80) to the life-size "Holy Family" at Munich (92), though both date from the year 1631. We have to do the same when, a few years later, we encounter the large Biblical scenes of the so-called "Storm and Stress" period, such as "Belshazzar's Feast" (52), "The Blinding of Samson" (33), "Abraham's Sacrifice," and the rest. We ask with amazement if this is the same master who in these very years created the wonderfully intimate "Philosophers" in the Louvre (233 and 234), the "Healing of Tobit" in the Arenberg collection (69), or "The Ascension" at Munich (149).

We must leave these examples to show that just as a high-road only ascends a pass by winding and turning back upon itself, so the artist, not by a dead straight or steadily ascending line, but only in zigzags or with rises and falls, can attain the height of his genius. Thus doubts as to the genuineness of a picture are not tenable on the sole ground that it does not fit into a course of development which, in order of time, is steadily progressive.

We pass to the second argument, that of the numerous pupils whom Rembrandt had and who remain unknown. Their pictures, it is urged, must be concealed among the master's works and must be sought out by diligent study.

These more or less numerous pupils certainly existed. Now and then a hitherto unknown name, like Leendert Cornelisz van Beyeren (*Urkunden*, No. 51) or Jan van Glabbeeck (*Urkunden*, No. 149), peeps out of the darkness of the records. What did these unknown pupils paint? What did they make of their careers? Why are their names not mentioned by contemporary biographers, like De Bie and Sandrart, Hoogstraten and Houbraken, while Bol, Flinck, Eeckhout, Maes, and so many others whom we shall consider later, were thought to be worthy of notice? Probably they were ignored because they did not achieve much in art, possibly because they gave up painting soon after leaving Rembrandt's studio. While we can, on the whole, scarcely distinguish the works of the best and most famous of Rembrandt's pupils from those of the master himself, is it possible that these unknown and undistinguished pupils had a considerable share in the work ascribed to Rembrandt which the keenest eyes have hitherto failed to discover? Believe it who will; but in our view the productions of these scholars are to be sought in the great mass of second- or third-rate pictures which are scattered in museums, collections, and sales as the work of "unknown pupils of Rembrandt." The best proof of the correctness of this opinion is afforded by the hitherto unknown pupils who have gradually come to light through the discovery of signed pictures, like Isaac de Jouderville, Carel van der Pluym, Reinier van Gherwen, Heiman Dullaert, Abraham van Dijck, Jacob van Dorsten, and others. None of them reaches the standard of the master's best pupils, as known up to the present. That hypercriticism, which at every tenth picture says "School-piece," has thus so far yielded only negative results; it has rejected and

rejected again. Anything positive, such as the revelation of a pupil's distinct individuality, even if he remained provisionally anonymous, it has not attained, in regard to either the pictures or the etchings or the drawings. Where, in the course of years, opinions have been changed by profound study, and pictures which were once attributed to Rembrandt are now taken from the master, that has virtually always been done by the class of critics who are accused of desiring to assign the largest possible number of works to the painter, at any cost—a desire naturally alien to the scientific spirit which seeks only for truth.

Passing, after these preliminary remarks, to a consideration of the pupils, we must first set aside the large body of copyists working from Rembrandt's etchings. The popularity and wide dispersion of these prints even in Rembrandt's lifetime are demonstrated from different points of view. The early prints, above all, very soon fell into the hands of professional copyists, whose names, undeserving of the honour, have not come down to us. The large etchings of the Passion, the other Biblical subjects, and the studies of heads, in particular, fell victims to this mania for copying. It is known, for instance, that as early as 1647 a painted copy of the "Ecce Homo" (Bartsch 77) was set up as an altar-piece in the village church of Hela in West Prussia; in the town-hall at Reval a similar picture has hung since 1667 (*see* the *Urkunden*, No. 109). Such copies have been preserved in alarming numbers, but, except in the composition, they show little or no kinship with Rembrandt's style or technique. As a rule they are especially weak in colour, as the copyist in this respect found nothing to guide him in his original. Thus they show that, in cases where Rembrandt painted as well as etched a subject (*see*, for example, Nos. 111, 134, 199), the copies were made not from the picture but from the etching.

It is impossible here to notice all the pupils whose names are unknown to us, but who survive in their vigorous productions. They are unknown either because they never signed their works or because their signatures have been scraped out and replaced by Rembrandt's name. One can only hope to learn their identity if, sooner or later, an unsuspected signature comes to light, as for example through the removal of a signature of Rembrandt or of one of his prominent pupils which has been painted over it. This has occurred in the case of the first identified picture by Isaac de Jouderville, over whose signature the name of G. Dou had been inscribed (*see* below for further details, p. 13).

To this group of unknown pupils of the early period belongs a painter who signs with the letter "R"—possibly "J. R."—and by whom half a dozen pictures are known. These are mostly heads of old men, rich in colour and with expressive faces. The most easily accessible of his pictures is the head of an old man in the Munich Pinakothek.[1] In composition they have the closest affinity to the studies of heads by Rembrandt and Lievens in their Leyden period. Probably the painter also belonged to Leyden. He may perhaps be identified with a certain

[1] 1904 catalogue, No. 358; recently transferred to the branch gallery at Erlangen.

Jan Rijckert, who is mentioned in the registers of the Leyden guild for 1648, but of whose art nothing is known. The name is mentioned in connection with the stately portraits, life-size three-quarter lengths dated 1635, of Pieter de la Court and Janneke des Planques of Leyden, which are also signed with the monogram "R." or "J. R." and show the hand of a competent painter under the influence of the youthful Rembrandt. Whether the hand is the same as that of the studies of heads just noticed remains uncertain. One of the two portraits was shown at Utrecht in 1894 and the other at The Hague in 1903; the woman's portrait is now in the Philadelphia Gallery.

A "Minerva at her Studies" (lent by A. Bredius to the Royal Gallery, The Hague, No. 626) is also so closely related to Rembrandt's early works that the owner thinks himself able to recognise in it the master's own hand. The author is not yet convinced that this theory is correct.

A "Rest on the Flight into Egypt," now in the Berlin Museum, which bore Rembrandt's name when it was in the Suermondt collection, and a "Job comforted by his Friends," which was in the possession of a Paris dealer in 1911-12, belong to the same period. The "Job" bears faint traces of an original signature.

Newton Robinson, the London collector who died recently, owned an interior, with an elaborate still-life group of arms and armour in the foreground and a man in Rembrandtesque attire in the middle distance, from the hand of a painter who must have known Rembrandt and Dou at the time when they were working together.

The able painter of the "Beheadal of Saint John the Baptist" in the Rijksmuseum, Amsterdam (No. 921), variously ascribed to Rembrandt himself, Drost, and C. Fabritius, must have been a contemporary of G. Flinck, F. Bol, and Victors in Rembrandt's studio, about 1633-35. The old woman, for instance, recalls the Rebecca type in the pictures of Flinck and Victors, while the executioner and the corpse remind one of Jan Lievens in his Leyden period.

Several large historical pieces in English collections, all formerly attributed to Rembrandt—"Joseph in Prison interpreting Dreams," at Woburn Abbey (cf. 19), "The Blind Belisarius," at Lowther Castle (Sm. Suppl. 4; cf. note 3 to the comparative table at end), and a third picture now at Ditchley, near Oxford—seem to the author, if his memory does not deceive him, to come from the same coterie of painters.

The same may be said of the "Man with a Hawk," which at the L. Lesser sale in London, February 10, 1912, No. 181, attracted attention by its really high artistic quality (cf. 286), and, lastly, of the so-called "Niece of the Duc de Nivernois as a Shepherdess," in the Harrach Gallery, Vienna, which is most closely related to Govert Flinck among the known pupils (Wurzbach 378; cf. note 84 to the comparative table at end).

An "Interior with a Family saying Grace," which occurs in two versions, in the Hermitage and at Bridgewater House, is most nearly akin

in style to the work of Rembrandt and his pupils in the years 1640-1650. It was engraved as a Rembrandt in the Choiseul Gallery (Sm. 143 and 144; cf. notes 50 and 51 to the comparative table at end).

One of the greatest puzzles is still afforded by a very effective picture which occurs frequently—a "Man with a large Slouch Hat" reading a large book in front of a light background. Smith describes this composition three or four times, and the author knows of at least six existing examples—in the collections of Sir Frederick Cook, John G. Johnson, the Comte de Bésenval, the picture photographed by Braun, No. 16, 416, and others—to which the name of Carel Fabritius is most commonly appended. None of these shows clearly the style of any known pupil of Rembrandt or of the master himself. It is not altogether impossible that all these examples may be traced back to a lost original by Rembrandt. A copy exists, or was in existence, bearing the date 1643. It is quite possible that this correctly represents the time when the original was painted.

A once famous picture—engraved in mezzotint by MacArdell in the eighteenth century—which must also have been painted by a very able pupil of Rembrandt at about the same period as the last-named, is the "Two Geographers or Mathematicians" at a table with a globe and instruments, now in the collection of Arthur Lee, M.P. (Sm. 181; cf. note 61 to the comparative table at end).

Among the anonymous pupils who appear about 1655, and who must therefore have enjoyed Rembrandt's teaching shortly before or after 1650, the painter of the large picture in the National Gallery, London, No. 757, "Christ blessing Little Children" (Sm. 81; cf. note 31 to the comparative table at end), is probably the best known. He stands somewhere between B. Fabritius, Eeckhout, and Maes, and is notable for his talent in composition, the expressiveness of his faces, and his feeling for colour and light and shade. Whether two other large pictures, "The Labourers in the Vineyard" (Wurzbach 87; cf. note 35 to the comparative table at end), in the Städel'sches Kunstinstitut, Frankfort-on-Main, No. 181, and "Christ shown to the People" (Sm. 87; cf. note 34 to the comparative table at end), in the Budapest Museum, No. 368, are quite clearly by the same hand, as the author once thought, now seems uncertain. In any case, they belong to the same group, as well as a "Christ mocked" (127)—not seen by the author—in the Mussin-Puschkin collection, Petrograd.

A "Man with a Fur Cap," in the sale of E. F. Weber of Hamburg, No. 251, was very closely related to Rembrandt, but no one ventured to attribute the picture to him, or could assign another painter for it. It showed the greatest similarity to the Dresden "Man in a High Red Velvet Cap trimmed with Fur" (377B), and must, like that, have been painted about 1655.

Interesting examples of the imitation of Rembrandt by pupils as yet nameless are afforded by a "Drunken Lot and his Daughters," in the Rath Museum, Budapest (No. 2), and, in the Yussupoff collection, Petrograd, a "Youth with a Hurdy-Gurdy outside a House," with an old

man and two children standing at the open half-door.[1] The pictures come from very different hands. They have this in common—they are both exact copies of sketches by Rembrandt. The original for the first-named picture is in the Goethe-Haus, Weimar (reproduced by Lippmann, 192*b*); the original for the second picture is in the collection of H. Oppenheimer, London (reproduced by HdG. iii. 70). Both these painters, though not without talent, show by their slavish borrowing their lack of inventive genius.

Among the landscapes from the circle of Rembrandt's pupils, one still seeks in vain the name of a painter for the large and impressive "Hilly Landscape" at Dresden. It is very much like the landscape by A. de Gelder in the Berlin Museum, and yet seems to be the work of another hand.[2]

Last of all, attention may be drawn to another landscape-painter, who, externally, comes very near to Rembrandt in his views of flat country, rendered almost in monochrome. He betrays himself above all by a certain emptiness in his composition. The author has seen his pictures in the Groningen Museum, in the Swedish mansion of Kulla Gunnarstorp near Helsingborg, and in the collection of the late Sir W. J. Farrer, Sandhurst Lodge (cf. 967*c*; photographed by Braun, No. 29, 205).

In the notes on the entries in the following catalogue, the attentive reader will notice how often old copies after Rembrandt have been catalogued under the names of pupils (cf. the notes on 69, 317, 324, 346, and 387).

Rembrandt was, from the outset of his career, in Leyden, the centre of a group of painters of his own age, upon whom he exercised a determining influence. To them belongs, first of all, JOHANNES LIEVENS (1607-1674), who, although a year younger, had gone to Lastman's studio before Rembrandt. No early works of his, showing the influence of that teacher, are known. From the first he appears to us as a rival of Rembrandt, from whom he is only distinguishable with great difficulty. His heads of old men often pass, or used to pass, under Rembrandt's name, and Rembrandt's pass as his (cf. pictures at The Hague, Petrograd, and at Schwerin, for which see note 47 to the comparative table at end). The famous poet, Constantijn Huygens, mentions both painters in the same breath, without letting us know which of the two he thought the more highly gifted (cf. *Urkunden*, No. 18). He remarks justly that Rembrandt's "judicium et affectuum vivacitas" surpassed the "audaciam argumentorum formarumque superbiam" of Lievens. When Rembrandt removed to Amsterdam, Lievens too left Leyden. He went to Antwerp, and there came under the influence of Antony van Dijck and, through him, under that of Titian. From that time his works no longer show

[1] The author's former collaborator, Dr. K. Lilienfeld, provisionally claims this picture for Aert de Gelder, without having seen it. *See* his recent work, *Arent de Gelder, his Life and his Work*, The Hague, 1914, No. 142.

[2] Lilienfeld, in his *Arent de Gelder*, No. 279, maintains, though not with complete certainty, that it is De Gelder's work.

that their painter once strove after the same ideals as Rembrandt. Only his landscapes or landscape backgrounds show later an effective combination of the influences of Rembrandt and Brouwer.

As to Isaac de Jouderville (about 1612–about 1645), a native of Leyden, living only a few doors from Rembrandt, there is no documentary evidence of his having been Rembrandt's pupil, but his few existing works prove it most clearly. A fully signed study of a head is in the Irish National Gallery, Dublin; another, unsigned, was shown in the Rembrandt Exhibition, Leyden, 1906, from the collection of A. Bredius.

Jan Jorisz van Vliet was also a Leyden man. As the etcher of Rembrandt's youthful works he unquestionably did very much to spread the master's fame. Until a very recent period many such early pictures by Rembrandt passed under the name of Van Vliet, although on the etchings Rembrandt was invariably named as their creator. In the same way other youthful works of Rembrandt, which had not been etched by Van Vliet, were attributed to that reproductive artist, although, so far as we know, he never worked as a painter. The error is now obsolete, but coloured copies of Van Vliet's etchings still pass as originals by Rembrandt in the hands of dealers.

(Cornelis) Brouwer must have known Rembrandt's early works, to judge from his one picture in the Cassel Gallery (No. 256) representing the Unfaithful Servant, or rather the Youthful Samuel with Eli the High Priest. The priest, for instance, was painted from a well-known old model of Rembrandt's. Whether the master influenced Brouwer directly or through Gerard Dou, of whom one is reminded by Brouwer's painting of detail, the author does not venture to determine.

An early work of the Dordrecht painter Paulus Lesire (1611–after 1656), in the Hanover Museum, recalls so clearly the youthful pictures of Rembrandt, in the handling and the light and shade as well as in the composition and the pose of the model, that there must have been some connection between the painters. Later, Lesire joined the following of Van der Helst, as in his pictures in the Metz Museum and elsewhere.[1]

The artist Hendrik de Thier or Thieer (born in 1603), who also came from Dordrecht, left a few etchings after Rembrandt or in his manner, but in painting followed paths of his own. In his portraits he comes near to Jacob Gerritsz Cuyp, and in his still-life to Pieter Claesz and W. Heda, as in his picture in the Mansi Gallery, Lucca.

In what relation the Haarlem painter, Willem de Poorter (active about 1630-1645), stood to Rembrandt has not yet been explained. There is at Dresden a copy by him of Rembrandt's "Simeon in the Temple" (80), and his other pictures are more or less akin to this picture in composition and style. He must have come to know Rembrandt shortly before or after his removal from Leyden to Amsterdam, and fell under his influence.

[1] Must not the inscription "P. Lesen," on a very Rembrandtesque study of a head in the Hofmuseum, Vienna, No. 1289, be read as P. Lesire?

The name of Rembrandt's most famous Leyden pupil, GERARD DOU, need only be mentioned here, as a section of this work (in Volume I.) has already been devoted to him.

We must note, too, Rembrandt's connection with a group of still-life painters in Leyden at the outset of his career. This group, centring in DAVID BAILLY, included his two nephews PIETER and HARMEN STEENWIJK, PIETER POTTER, JAN DAVIDSZ DE HEEM, and an unknown painter, a picture by whom is in the Thieme collection, Leipzig. In their works, mostly "Vanities," are found the same elements which Rembrandt employed as accessories in his early pictures of Apostles and Saints. The lighting, too, and the choice of colours are the same as with Rembrandt. Pictures by members of the group are not seldom attributed to unknown followers of Rembrandt of the period 1628-30.

When Rembrandt went to Amsterdam, he found there a vigorous artist-life. In portraiture, above all, good work was being done. Painters like CORNELIS VAN DER VOORT (who had died a little while before), DIRCK SANTVOORT, NICOLAES ELIASZ, and especially THOMAS DE KEYSER, had attained a freedom of handling which the Leyden painter of five- or six-and-twenty still lacked. The Utrecht painter PAULUS MOREELSE, who had painted, among other things, a large group of civic guards in Amsterdam, belongs to this group. Rembrandt soon overtook and surpassed them all, but gratefully acquired from them a certain breadth of style which he had not had before. As examples of the confusion caused by affinities of style one may mention that 736A (a portrait of a young man) was formerly attributed to Thomas de Keyser, and that Moreelse's portraits of women at Bergamo and Budapest once passed under the name of Rembrandt. Santvoort's few Biblical scenes—for instance, the "Christ at Emmaus," in the Louvre, and a similar picture at Moscow—were painted entirely under Rembrandt's influence.

NICOLAES MOEYAERT (1592-93–about 1655), a historical and portrait painter of the school of Elsheimer, especially renowned in Catholic circles, soon became strongly influenced by Rembrandt, as his pictures in the Rijksmuseum and at Brunswick, Schleissheim, and elsewhere show. Still more decisively was this the case with his pupil SALOMON KONINCK (1609-1656), who became a whole-hearted follower of Rembrandt, and was one of his most talented imitators. He seems to have been specially affected by the pictures which Rembrandt painted for the Stadholder Frederick Henry (*see* 78, 82*a*, 130, 134, 140, 141, 149).

PIETER QUAST (1607-1647), who, especially in his Biblical scenes, depended very much on Rembrandt, was, like Koninck, a working painter when Rembrandt went to Amsterdam in 1631. An interesting object of Rembrandt's influence was H. M. SORGH in his pictures at Brunswick and Dresden and in the former Steengracht collection. All these represent the parable of the Labourers in the Vineyard, and for all of them Rembrandt's picture of that subject in the Hermitage (116) served as a model.

ROELAND ROGHMAN, who was born about 1620, and not, as has hitherto been supposed, as early as 1597, was of the school of Hercules Seghers.

Houbraken tells us of his friendship with Rembrandt. Roghman's initials, "R. R.," have often in the past been taken for those of Rembrandt, although the difference in their styles ought to have prevented such a mistake from being made. The best known examples of this confusion are the two landscapes at Cassel (Sm. 606, 607; cf. note 112 to the comparative table at end).

The first painter who became a pupil of Rembrandt in Amsterdam was JACOB ADRIAENSZ BACKER (1608-1651) of Harlingen. He had already enjoyed the teaching of Lambert Jacobsz at Leeuwaarden. He must have advanced rather far in art when he entered Rembrandt's studio in 1631 or 1632, for in 1633 he was commissioned to paint the women governors of the orphan asylum—a master-work for a youth of five-and-twenty, such as few painters in this age have carried out. Several very fine portraits of women (as in the Wallace collection, No. 89), and even his later studies of heads, at Dresden, Munich, and elsewhere, which testify to a rapid decline of his powers, are those of his works which were longest confused with those of Rembrandt (*see* Bode 231 and Sm. 478; cf. notes 64 and 100 to the comparative table at end).

About 1633-35 there must have been at work in Rembrandt's studio a group of pupils who appear as independent painters from about 1635. These were, first of all, FERDINAND BOL (1616-1680), GOVERT FLINCK (1615-1660), JOHANNES VICTORS (about 1620–after 1676), and then ABRAHAM VAN DEN HECKE, G. HORST, JACOB VAN DORSTEN, and REINIER VAN GHERWEN.

In their Biblical scenes with life-size figures, their studies of figures adorned with fur cloaks, iron gorgets, and plumed caps, and their commissioned portraits, they followed the example of their master not only during the period when they were working in his studio, but also in the works which he produced after they had become independent. For Bol, reference may be made to the pictures mentioned in notes 6, 11, 54, 62, 82, 103, and 104 in the comparative table at the end. As to Flinck, one recalls the portraits of Govert Centen in the Rijksmuseum (No. 126*a*), and of the so-called Manasseh ben Israel in the De Jonge collection, Paris—exhibited in Paris, 1911, No. 33; a study of a head, completely inspired by Rembrandt, in the collection of Count Stecki, Romanof, exhibited at The Hague, 1903, No. 25—cf. 263 (Brunswick); and the pictures at Vienna mentioned in notes 4, 10, and 44 to the comparative table at end. Johannes Victors attains only an external similarity to his master in the composition and arrangement of his life-size historical pieces, on which occur dates from 1640; but he painted several portraits which are in no wise inferior to those of Bol and Flinck—as in the collection of W. Gumprecht, Berlin, and the sale of Princesse Mathilde, Paris.

Gerrit Horst, the dates of whose birth and death are unknown, is remembered especially for his two large historical pieces in the Berlin Museum (Nos. 807, 824). Abraham van den Hecke, who was already married in 1635, is known for his representations of the repentant Judas (Petrograd, No. 1712) and similar subjects; but he was rather an adapter

than a characteristic imitator. For he also copied, in a way that is often deceptive, painters like Jan Miense Moelnaer and his son-in-law Gerrit Lundens, who were related in quite a different fashion to Rembrandt. Jacob van Dorsten is only known by one picture—a portrait of an old man at Dresden (No. 1607)—and Reinier van Gherwen only by two works—"Abraham's Sacrifice" at Munich (No. 354), and a figure-study at Vienna (No. 1275). Little is known of their lives. To judge from the style of their pictures, they belonged to this group of Rembrandt's pupils.

An artist who is commonly mentioned in a different connection is the sea- and landscape-painter Simon de Vlieger (1601-1653). That he now and then took Rembrandt as a model is shown by his landscapes with houses and figures at Copenhagen (No. 375) and Amsterdam (No. 2561). In both of these the tone and lighting are quite Rembrandtesque; in the second, "Sportsman returning Homeward," a man in a Rembrandtesque costume, with an expression on his face reminding one of the master, looks out of a window just as Rembrandt has used this motive in pictures and etchings—as in B 90 [Hind 101], "The Good Samaritan," and others.

A painter who is named in documents as a pupil of Rembrandt, though none of his works can be traced, is Leendert Cornelisz van Beyeren (1620-1649), who died young. He appears as Rembrandt's pupil in 1637. In the documents (*Oud Holland*, v. 236) are mentioned a "Tobias" and a "Christ shown to the People" by him. The second picture has been identified with the Budapest picture (Sm. 87), to which reference has been made (*see* p. 11). But it does not seem quite certain that this picture can have been painted by 1649; the style points rather to a date about 1655.

Gerbrand van den Eeckhout (1621-1674) and Philips Koninck (1619-1688) must have been Rembrandt's pupils not very long after the painters just named. Eeckhout was working on his own account in 1641 and Koninck in 1640. Eeckhout was active in almost every branch of his art as a painter, a draughtsman, or an etcher. He left a number of very sound portraits, and, above all, in his early Biblical scenes with small figures, was a successful imitator of his master (cf. notes 29, 30, and 99 to the comparative table at end). His later compositions, with life-size figures, leave one cold and lack vitality. His genre-pieces were influenced by G. ter Borch (cf. Vol. V. p. 6).

Philips Koninck in his genre-pieces is related to Jan Miense Molenaer; he ranks as a portrait-painter almost with Govert Flinck, and in his few Biblical pictures with Lievens. But he owes the special place which he occupies in Dutch art to his grand landscapes—panoramas of the Dutch plains intersected with rivers and other water-courses. They were painted from the hills near Arnhem or Nymwegen or from the dunes. Often the dunes stand out against the horizon as a white sunlit range of hills. The landscapes are largely conceived, and are arched over with an imposing sky broken up with great masses of clouds. One of the finest of them, in the Wantage collection, long passed as Rembrandt's masterpiece in landscape (Sm. 596; cf. note 106 in the comparative table at end).

Whether the few landscapes—pictures, etchings, and drawings—which have come down to us from his relative JACOB KONING are by the elder or younger artist of that name has not yet been settled. A fact which tells against the ascription to the elder man is that he was already married in 1638 and, therefore, independent, whereas the works named were certainly not produced before 1655. In spite of their not inconsiderable artistic qualities, they show a dependence on alien models—the picture at Rotterdam (No. 157) on A. van de Velde, and the drawings and etchings on Rembrandt—so that one prefers to regard them as the work of a young man rather than as that of a mind which had been active for twenty-five years. On the other hand, as against the attribution to the younger Jacob Koning, there is the fact that the pictures, portraits, and panoramic views of northern towns, which are certainly his, and which were painted in Scandinavia, are painfully weak. The life-size "Woman weighing Gold" at the Hermitage (No. 869), which looks like a somewhat weak imitation of Nicolaes Maes, might also be rather by the younger than by the older Jacob Koning.

In connection with this artist may be mentioned several others who occupied themselves with landscape, namely, PIETER DE WITH (at work in 1659), ABRAHAM FURNERIUS (born about 1621), and JOHANNES LEUPENIUS (1647-1693). De With etched some plates in the manner of Rembrandt, which long passed as his works. There are some drawings by De With in the same style. The same may be said of Abraham Furnerius, who was a contemporary of S. van Hoogstraten in Rembrandt's studio, and of Johannes Leupenius, whose drawings of views in the neighbourhood of Amsterdam occupy a middle place between similar drawings by Jan Lievens and Rembrandt. Neither man, so far as is known, ever painted.

CAREL VAN DER PLUYM[1] was a kinsman of Rembrandt, who entered the Guild of St. Luke at Leyden in 1648. His signed picture of 1655 in the Leyden Museum (1908 catalogue, No. 271) shows the strong influence of Rembrandt, in much the same way as he affected G. van den Eeckhout. From this picture and a similar one in the Cavens collection, Brussels, also representing a scholar,[2] it may be inferred that Van der Pluym was a pupil of Rembrandt at about the same time as Van den Eeckhout.

SAMUEL VAN HOOGSTRATEN (1627-1678) went to study under Rembrandt about 1642, after the death of his father Dirck. He was by disposition a theorist with eclectic fancies strongly expressed. Thus his pictures show the influence of the most varied masters, and least of all that of Rembrandt. Only in his drawings is he more closely akin to the master. He strove to follow Rembrandt in the technique of his pen and wash drawings, in the composition and light and shade. In expression and freedom of handling he remained far behind Rembrandt. His chief

[1] Dominicus Jansz van der Pluym married in 1624 Cornelia Zuytbrouck, a cousin of Rembrandt. Carel was his son.

[2] Probably it is identical with 243*b*. A third picture occurred in a London sale a few years ago. [*See also* 115.]

piece, "The Death of the Virgin," passed until the De Vos sale of 1883 as one of Rembrandt's finest drawings.

Carel Fabritius was a contemporary of Van Hoogstraten in Rembrandt's house. Reference should be made to the section devoted to him in Vol. I.

Lambert Doomer (1622-23–1700), who appears as a working artist as early as 1645, must have been a pupil of Rembrandt almost at the same time as, or shortly after, Hoogstraten. There is, indeed, no direct evidence of such a connection. But it may be inferred with reason from the fact that Lambert's father was Rembrandt's frame-maker, that his parents were both painted by Rembrandt, and that the style of several of his pictures—notably two small heads of old men in the former Azam collection at Bordeaux—is thoroughly Rembrandtesque. Besides those two heads, his numerous landscape sketches and his attractive landscape in the Rijksmuseum (No. 790) show in a successful fashion the influence of the master. This is less evident in the portraits which gradually descend from the level of an imitation of Van der Helst to that of the aping of De Baen.

If we suppose that young artists as a rule went to Rembrandt when they were from fifteen to eighteen years of age, Nicolaes Maes (1632-1693) must have gone to him about the years 1648-50. He begins with dated pictures about 1654. It was, with few exceptions, his genre-pieces with from one to three figures which established his reputation as one of the most successful imitators of his master. As the next section is devoted to him, it will suffice here to mention his name.

It may be assumed that Bernaert Fabritius enjoyed Rembrandt's instruction at about the same time, although there is no written evidence of this. The series of his dated pictures begins in 1650. They show the types, the costume, the light and shade, and the characteristic composition of Rembrandt. He shares with Maes a preference for a colour-scheme of red, white, and black. His own talent is best expressed in some life-size figure-studies—at Frankfort-on-Main and elsewhere.

A somewhat incomprehensible artistic figure is that of Constantijn A. Renesse (1626-1680), the son of a professor of theology, a scion of an old noble family, and, perhaps, an amateur rather than a professional artist. The few etchings and drawings of his that remain are very Rembrandtesque. This is less noticeable in the only picture that can with any certainty be ascribed to him, a family group round a spinet in the Czernin Gallery, Vienna (No. 132). This is mentioned in a family inventory of 1781, and is said to represent the painter's household. It is, however, in so bad a condition that it is scarcely possible to judge of its merits.

Willem Drost was, until lately, almost as hard to understand. He was confused with Jacob van Dorsten, Gerrit Horst, and P. Drost, and was given the Christian name Cornelis. Two etchings in the collected works of Rembrandt (B. 328 and 362) may be ascribed to him; one is signed in full. The dates on his rare pictures are 1654 and 1655.

Externally, he comes fairly near to Rembrandt. He stands at about the same artistic level as Bernaert Fabritius.

Abraham van Dijck (1635-36–1672) is a similar figure. Apart from a picture of a painter at his easel, occurring in several versions, which must have been painted about 1640-45 and, therefore, cannot be his work, it is difficult to understand how he can have painted the pictures in the De Man and Von Schwabach collections—both dated 1655—and the "Old Lady" at Brussels (No. 368), coinciding in style with the De Man picture and bearing the date 1654 and a false Rembrandt signature. His portrait of a woman in the Palace, Sigmaringen, reminds one of Maes. Of his two pictures in the sale—Von Nesselrode and others, Amsterdam, April 27, 1909, Nos. 9 and 10—one suggested an imitation of G. Metsu and the other of Brekelenkam. The author possesses a picture which, without the signature, would perhaps be assigned to the school of Constantijn Netscher and which can scarcely have been painted in the lifetime of Abraham van Dijck, who died in 1672. The author cannot yet offer a provisional solution of this problem, and would only state the fact that there was a pupil of Rembrandt named A—— van Dijck painting in the manner of the pupil last mentioned (in pictures at Sigmaringen, Oldenburg, and in the Von Schwabach and De Man collections). Judging from the signature, this artist was identical with the painter of the Von Nesselrode and De Groot pictures; judging from the style, the "Old Lady" at Brussels is by the same hand. This picture has a repainted passage below the false Rembrandt signature; probably the old signature of the real painter is concealed under it.

With regard to Heiman Dullaert (1636-1684), Houbraken relates that a "Mars in Armour" painted by him looked so like a Rembrandt that it was sold under the master's name. Houbraken says also that at a first glance he took a "Hermit praying" by Dullaert for a Rembrandt. The only signed example of Dullaert that is known—a "Urine Doctor" in the author's collection—does not show such striking similarity to Rembrandt's work. It reminds one of the school of Brekelenkam, and in the composition alone has a great likeness to Rembrandt's "Youthful Daniel at the Window" (54). According to the documents, Dullaert's connection with Rembrandt began in 1653. He is said to have always been on friendly terms with him and with Philips Koninck. Jan van Glabbeeck, who is mentioned in connection with Rembrandt in 1653, the same year as H. Dullaert, and is expressly described as his pupil (*Urkunden*, No. 149), is otherwise completely unknown. On the same occasion appears also Jacobus Levecq (1634-1675), a Dordrecht painter; a very Rembrandtesque portrait of a man by him is in the collection of the Duke of Leinster at Carton, Ireland—exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 264—while later works by him, such as the picture of 1665 in the Porgès collection, shown at The Hague, 1903, No. 70, are good examples of the fashionable portraiture of that day.

Rembrandt's own son Titus (1641-1668) was also a painter. Even in the inventory of 1656 pictures of his are mentioned—three dogs, a painted

book, and a Madonna. As none of his works has been preserved, we can form no idea of his art.

Aert de Gelder (1645-1727) closes in a worthy manner the list of Rembrandt's pupils. He studied first under S. van Hoogstraten and was with Rembrandt about 1660. He shared his master's love of figures in fantastic dress, and pleases us by the delicate tone of his colouring, his breadth of handling, and his harmonious light and shade. His draughtsmanship often leaves something to be desired. How often people have tried to pass off his works as those of Rembrandt is shown by the notes 5, 12, 45, 88, and 98 to the comparative table at end.

A special class of pupils have purposely been left out of account in the preceding pages. These are the foreigners who came to study under Rembrandt and then returned home, thus exercising no influence on the development of the Dutch school. They were the following :—

Bernard Keihl, a Dane, born in 1625, who was with Rembrandt about 1648-56 and who lived from 1656 to 1687 in Rome, where he supplied Baldinucci with information about Rembrandt's life (*Urkunden*, No. 360). His remaining works show few traces of the influence of his master.

Godfried Kneller (1645-1723), of Lübeck, who was Rembrandt's pupil in the master's closing years, but followed very different paths in England.

Thomas Matthisen or Mathias, probably a Dane, copies by whom of Rembrandt's compositions are preserved in Danish country-houses—*see*, for instance, the note on 310. He may have known Rembrandt's art indirectly, through Karel van Mander the third, grandson of the artist-biographer, who visited Denmark. Some pictures by this Karel van Mander, such as a "Peter's Repentance" at Copenhagen (No. 194), show the influence of Rembrandt much as in the work of Salomon Koninck.

Johann Ulrich Mair (about 1630-1704), of Augsburg, was, Sandrart says, a pupil of Rembrandt. At eighteen, according to a manuscript note on an etching in the Albertina, he "imitated Rembrandt's colour." In his pictures all traces of Rembrandt's teaching are lost.

Jurriaen Ovens (1623-1678), of Tönningen in Holstein, was, with Paudiss, the most notable of Rembrandt's pupils from foreign countries. He is said to have been with Rembrandt as early as 1642 ; he remained in Holland till 1663 and then returned home. His best pictures are those which he painted in Holland, but they show only superficial traces of his master's influence.

Christoffel Paudiss (about 1618–1666-67) is said to have been with Rembrandt at the same time as Ovens. He came from Lower Saxony, and worked later at Dresden, Vienna, and Freising. His figure-studies are inspired with Rembrandtesque feeling, but are somewhat monotonous in colour. They might almost be characterised as weak Aert de Gelders.

Michiel Willemans (about 1629-1706), of Königsberg, Prussia, went to Holland in his twentieth year, and was there associated with Jacob Backer (who died in 1651) and with Rembrandt. The master did not exercise a lasting influence on Willemans' art, as is shown by the numerous pictures of his which are preserved in Silesian churches. On the contrary, Frans Wulfhagen, of Bremen, is said by Houbraken to have held Rembrandt's style of painting in honour until his death. No pictures of his have survived to confirm this statement.

A painter hitherto wholly unknown, named Henrich Jansen (1625-1667), of Flensburg, Schleswig, is mentioned for the first time in the recently published Year-book of the Danish art-collections (1914; p. 158). He is said to have studied under Rembrandt at Amsterdam from 1645 to 1648, and to have been in Holland once again in 1651. Of his surviving pictures one is a copy of the "Christ as the Gardener," at Buckingham Palace (142), and another is a scene in the Temple which is also said to be strongly influenced by Rembrandt (possibly a copy of "The Circumcision," 82*a*).

So long as the art of Rembrandt was admired it was imitated, and there were many who borrowed from him. Three may be named here—the two Germans C. W. F. Dietrich (1712-1774) and J. G. Trautmann (1713-1769), and the Italian G. B. Castiglione (1616-1670), the first two as painters and the third especially as an etcher.

The painters whose works have been commonly regarded as examples of Rembrandt are, to give only a few specially striking instances, Hercules Seghers, as in the large "Hilly Landscape" in the Uffizi, Florence; Adriaen Brouwer, as in the "Landscape with a Pool," at evening with fishermen, in the collection of the Duke of Westminster, London (HdG. 237); J. Vermeer van Delft, as in the "Portrait of a Woman" in the Budapest Museum (HdG. 43); and Jan van de Cappelle, as in his sea-pieces in the Liechtenstein Gallery, Vienna, and the Hermitage. Pictures by Leonard Bramer and Benjamin Cuyp also pass with exceptional frequency under the name of Rembrandt. Both of them, indeed, have a way of treating light and shade which suggests a direct influence not hitherto proved. Petrus Schotanus worked in the same direction, but more feebly by several degrees.

Jacob de Wet, a somewhat older Haarlem painter, has in the course of centuries been deprived of many of his works which have been sold as alleged Rembrandts, like his imitators, A. Neranus, Gijsbert Sibylla, A. Gael, J. Colaert, and Adriaen Verdoel. Of the last-named, Houbraken says that he was an immediate pupil of Rembrandt, while other authorities name Bramer and J. de Wet as his masters (for further details see *Urkunden*, No. 415).

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"Sm." = Smith, "Catalogue Raisonné," vol. vii. (1836).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).
"Bode" = Bode, "Studien zur Geschichte der holländischem Malerei" (1883).
"Dut." = Dutuit, "L'Œuvre Complet de Rembrandt" (1881-1885), vol. iii.
"Wb." = Wurzbach, "Rembrandt Galerie" (1886).
"B.-HdG." = Bode and Hofstede de Groot, "The Complete Work of Rembrandt" (1897-1906).
"Michel" = Emile Michel, "Rembrandt" (Paris, 1893); page references within square brackets to the English edition in one volume of 1903.
"Urkunden" = "Urkunden über Rembrandt, 1575-1721," edited by C. Hofstede de Groot (The Hague, 1906).

In the entries—

"Hoet" = "Catalogus of Naamlyst van Schilderyen, meet derzelven pryzen Zedert een langen reeks van Jaaren zoo in Holland als op andere Plaatzen in het openbaar verkogt. Benevens een Verzameling van Lysten van Verscheyden nog in Wesen zynde Cabinetten uytgegeven door Gerard Hoet." Two volumes. [Covering sales from 1676 to 1752.] (The Hague, 1752.)

"Terw." = The continuation of Hoet's work in a third volume, covering sales from 1752 to 1768, and describing the Royal collection at The Hague, by Pieter Terwesten. (The Hague, 1770.)

"Parthey" = "Deutscher Bildersaal. Verzeichniss der in Deutschland vorhandenen Ölbilder verstorbener Maler aller Schulen. In alphabetischer Folge zusammengestellt von Gustav Parthey." (Berlin, 1863-64.)

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CATALOGUE RAISONNÉ

1. **Abraham presenting Sarah to Abimelech.** Sm. 617.—In the foreground of a hilly landscape, numerous persons with camels are halting. Abraham and his wife have dismounted and approach an antique house to the left. Abimelech descends the steps to welcome them. An old woman-servant stands at the top of the steps, leaning on the balustrade, and looks on. Among the patriarch's followers, a servant helps a woman to descend from her camel. Twilight under a cloudy sky.

Canvas, about 58 inches by 72 inches.

In the collection of William Cole, Twickenham ; it was offered for sale in 1832 through J. Woodin, for £3000, but as no more than £1500 was offered, the picture remained in the family (1836, Sm.).

1*a*. **ABRAHAM ENTERTAINING THE ANGELS.**—They sit, half reclining, round a covered table in front of his dwelling. The Lord in white sits, seen in full face, and makes a gesture as if speaking. The angel to the left raises a morsel to his lips ; the other angel, with his back to the spectator, sits on the ground ; his sleeves and under-garment are red. Abraham kneels to the right, listening to the word of the Lord. He holds a cup in his right hand, and a large jug with the lid half raised in his left. He wears a lilac-grey coat. In the open door to the right is Sarah. Small full-length figures. [Cf. 2.]

Signed below in the left centre, "Rembrandt f. 1646."

In the Stanley collection, Quantock Lodge.
In the possession of F. Müller and Co., Amsterdam.
In the collection of August Janssen, Amsterdam.

1*b*. **ABRAHAM WITH THE ANGELS.** Bode 316 ; Dut. 2 ; Wb. 386 ; B.-HdG. 223.—He sits in the twilight, to the left of his

house-door, at a round table covered with a white cloth. He is turned to the right. He has long white hair and beard, and wears a dark purple coat, lined with fur and adorned with gold buttons. He holds a knife in his right hand, which leans on the table ; he stretches out his left hand to the dish, to carve the roast. He looks at the Lord, who, in the guise of the angel in the centre, is addressing him. The Lord, who is seen in profile, is beardless, with long fair hair, and wears a light yellow robe with bluish reflections in it ; He gesticulates with outstretched hand. The nearer angel, seen from the back, has long hair, fair almost to whiteness, wears a white robe with gold ornaments, and has many-coloured wings. The third angel, behind the table and seen almost in full face, has black hair and a dark robe. They watch the effect of the Lord's words on Abraham. Beyond to the right is a dark, wooded landscape. In the house-door to the left is Sarah, who is turned to the left. Warm evening light. Three-quarter lengths, life size. Painted about 1636-37. Bode (iii. 194) says that the picture has been much repainted in part, and the drawing weak in many places, and timid handling as well as the somewhat unusual types appear to show that it was completed with the assistance of pupils. [Possibly identical with 1*c*.]

Canvas, 48½ inches by 64 inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, pp. 264, 540 ; by Bode, pp. 480, 599 ; Dutuit, p. 38 ; Michel, pp. 338, 566 [258-9, 441].

Acquired by the Empress Catherine II.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 791.

1*c*. **Abraham and the Three Angels.**—[Possibly identical with 1*b* and 1*d*.]

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 110.

In the collection of Martin van den Broeck, Amsterdam, who exchanged it among other pictures with Andries Ackersloot, for ropes, masts, and iron.

1*d*. **Abraham and the Angels.**—[Possibly identical with 1*b* and 1*c*.]

In the collection of Ferdinand Bol, Amsterdam ; in the inventory of October 8, 1669, No. 42. *See* A. Bredius, *Oud Holland*, 1910, p. 234.

2. **Abraham entertaining the Angels.** Sm. 2 ; Dut. 1 ; Wb. 484.—The heavenly guests of the patriarch sit at table in the foreground of a hilly landscape. Free and sketchy in style. [Cf. 1*a*.]

[Dated 1646 ; panel, 6½ inches by 8½ inches—according to Sm.]

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 386.

Sales.—Jan Six, Amsterdam, April 6, 1702, No. 40 (31 florins 10).

Benjamin West, London, June 23, 1820 (£304 : 10s., bought in).

In the collection of J. Haldiman.

In the collection of R. Saunderson, London, 1836 (Sm.).

2*a*. **Abraham and the Angels.**

Exhibited at the British Institution, London, 1840, No. 16.

Then in the collection of Sir Thomas Baring, London.

3. **Lot.** Wb. 242 ; Dut. 5 ; B.-HdG. ii.—He is drunk, and sits

open-mouthed on the ground. He has a beard, and wears a fur-trimmed cloak. In his outstretched hand is an empty cup. His legs are extended towards the spectator. Beside him to the left, turning towards him, sits one daughter, seen from the back in a three-quarter view; in her right hand is the wine-jug, while her left hand is raised. Behind them, on a bank, is the other daughter with her neck exposed; she lays her left hand on her bosom and looks down on the drunken pair. She wears a chain round her neck and a veil on her head. To the right is a cliff; to the left are various objects. In the distance is a landscape with a bridge and tower. Painted about 1628-30.

There are several indifferent copies.

The original is lost. Described from an engraving by J. J. van Vliet, with the inscription: "R H L. (monogram) van Rijn jnventor 1631 J. G. van Vliet: fecit."

4. **Lot.** Sm. 7; Dut. 6.—Dressed in Oriental costume, he sits in a drunken state within a cave, between his two daughters. He holds a silver cup, which one daughter is taking to fill from the jug which she holds. He has his arm round his daughter's waist.

The original is lost. Described by Sm. from a print by Hadweg.

5. **THE DISMISSAL OF HAGAR.** Sm. 3; Dut. 3; Wb. 269; B.-HdG. 240.—Hagar weeping, seated on an ass, rides out of an archway in the twilight. The young Ishmael leads the ass by a cord. Bright light from an unseen source falls on the woman's figure. In half-shadow to the left stands Abraham, speaking earnestly to her. To the right is Ishmael in a short hunting dress. All are in rich Oriental costume. In the background is a high building; to the left is a view of a meadow with cattle. Small full-length figures. The picture was begun as a "Flight into Egypt," and afterwards altered to a "Dismissal of Hagar."

Signed to the right at foot, "Rembrandt f. 1640"; oak panel, 15½ inches by 21 inches.

Mentioned by Vosmaer, p. 522; Dutuit, p. 49; Michel, p. 559 [433].

Exhibited at the British Institution, London, 1832, No. 28; at the Royal Academy Winter Exhibition, London, 1894, No. 95, and 1899, No. 49; at Amsterdam, 1878, No. 46.

Sales.—W. Fabricius, Haarlem, August 19, 1749 (Hoet, ii. 264), No. 12 (320 florins, Van Dijk).

Woodburn, London, 1818 (bought in).

In the collection of P. C. Crespigny, 1836 (Sm.).

In the collection of Constantine A. Ionides, first in London and then in Brighton; bequeathed to the Victoria and Albert Museum, 1904.

In the Victoria and Albert Museum, London, 1904 catalogue, No. 78.

6. **The Dismissal of Hagar.** Sm. 5; B.-HdG. 334.—In a rich landscape stands Abraham, turned to the right. He wears a light turban, and a reddish-brown cloak with a figured border tied round the waist, which shows underneath it his coat and long shirt-sleeves. He grasps the hand of Hagar as he looks earnestly at her, and places his right hand with

the gesture of blessing on the head of Ishmael, who stands at his side. Hagar, with her left hand, puts her handkerchief to her tearful eyes; she wears a white cap, a striped jacket, and dark skirt. To the right is seen a building with a square tower and a bridge; in front of it are a horseman and a goat. To the left are a girl milking a cow, and two goats. Small full-length figures. If genuine, it was painted about 1650. The authenticity of the picture is much disputed; the author has not yet formed any definite conclusion.

Signed to the left at foot, "Rembrandt f."—a later signature used to stand somewhat lower down, but disappeared when the picture was restored; canvas, 43 inches by 43 inches.

A study for the picture—a drawing in black chalk—is in the Albertina, Vienna, HdG. 1397.

Exhibited at the British Institution, London, 1824, No. 100; at the Guildhall Art Gallery, London, 1903, No. 192; at Manchester, 1857, No. 838.

Sale.—(Possibly) Amsterdam, October 30, 1823, No. 233 (9 florins 15); measuring 39½ inches by 56½ inches.

In the collection of the Earl of Denbigh, Newnham Paddox, who lent it in 1824.

In the possession of Colnaghi and Obach, London.

6*a*. **Abraham and Hagar.** Sm. 4*.—Very finely rendered.

23½ inches by 32 inches.

Sale.—Adriaan Bout, The Hague, August 11, 1733 (Hoet, i. 390), No. 80 (105 florins).

6*b*. **The Dismissal of Hagar and Ishmael.**—Especially artistic.

Sale.—Amsterdam, April 15, 1739 (Hoet, i. 580), No. 85 (42 florins).

6*c*. **Abraham with Hagar and Ishmael.**—A good and powerfully painted picture.

Sale.—Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 130), No. 55; but No. 157 of the original catalogue (11 florins, H. Wannaar; but 21 florins, according to Terw.).

6*d*. **Abraham and Hagar.**

In the Bouchier Cleve collection, London, 1761; see *London and its Environs described.*

7. **Abraham, Sarah, and Hagar in a Landscape.**—To the left Abraham is seen moving away. Sarah reproaches him for his relations with Hagar, who stands to the right. The house and large clumps of trees form the right background. The interpretation of this incident seems to be erroneous, as it does not accord with any Biblical scene.

Signed to the left at foot; 50 inches by 56½ inches.

Sale.—Sierstorpff, Berlin, April 19, 1887, No. 101.

7*a*. **Abraham preparing Isaac for the Sacrifice.**—Possibly a painted copy after the etching, Bartsch 34 [Hind 214].

25 inches by 20½ inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 539), No. 236 (29 florins).

8. **ABRAHAM'S SACRIFICE.** Bode 104; Dut. 4*; Wb. 98; B.-HdG. 208.—The same composition as in 9, with variations, the chief of which is in the pose of the angel; here he flies from the back of the picture, on the right, and is seen foreshortened. The details of the accessories are brighter in colour. Isaac rests on a white instead of a dark piece of clothing. On the right the tree is seen more clearly and the brazier is wanting. To the left is added the ram with his horns caught in the thicket. Life size, full-length figures.

Signed to the right on the lower edge, "Rembrandt verandert en overgeschildert 1636"; canvas, 77½ inches by 52 inches.

A sketch for the picture, in red and black chalk, is in the British Museum Print-room, HdG. 866.

Engraved in mezzotint by J. G. Haid.

Mentioned by Vosmaer, p. 507; Bode, pp. 431, 572; Dutuit, p. 30; Michel, pp. 208, 554 [159-60, 439].

In the Mannheim Gallery.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 332.

9. **ABRAHAM'S SACRIFICE.** Sm. 1; Bode 317; Dut. 4; Wb. 387; B.-HdG. 207.—He kneels, turning to his right, behind his son, who is bound and almost naked, and with his left hand presses the boy's head down on the wood-pile. The angel, appearing from the clouds to the left, seizes Abraham's right hand, which is extended for the sacrificial blow. The old man, turning round in amazement, drops his knife. He wears a dark purple coat and a bluish-green furred robe, with a silver-mounted sheath in his girdle. The angel, who has long fair curls, wears a loose shirt, and a blue cloak over his left arm. In the right background are a tree-trunk and a lighted brazier; to the left is a rocky valley. Strong light falls from the left on the back and hands of the angel, on Abraham's face and Isaac's body. Life size, full-length figures.

Signed on the left at foot, "Rembrandt f. 1635"; canvas, 77 inches by 53 inches.

For a replica with variations, *see* 8.

An old copy, formerly in the Cremer collection, Brussels, is in the collection of Sir Frederick Cook, Bart., Richmond. Another copy was in the sale :—Felix Ravaisson-Mollien, Paris, November 23, 1903, No. 87.

Engraved in mezzotint by J. G. Haid, 1767, and by J. Murphy, 1781; by Winkles; in outline by J. Sanders; in the *Description de l'Ermitage*, by F. Labenski, i. No. 4; in outline in Réveil, v. 302. Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, pp. 152, 507; Bode, pp. 431 f, 599; Dutuit, p. 37; Michel, pp. 207, 566 [159, 441]; Waagen, *The Hermitage Collection*, p. 180.

Sale.—(Possibly) Amsterdam, September 16, 1760, No. 1 (100 florins, De Winter).

In the Walpole collection, Houghton Hall, 1767 catalogue, p. 88 [valued in 1779 at £300, according to Sm.]; sold as a whole in 1779 to the Empress Catherine II.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 792.

10. **The Meeting of Isaac and Rebekah.**

Exhibited at the British Institution, London, 1862, No. 65.
Then in the collection of E. C. Stuart Cole, London.

11. **Isaac blessing Jacob.**—Isaac, seated beside his bed, holds in his right hand the hand of Jacob, which is covered with a hairy skin. The gesture of Isaac's left hand and the expression on his face show that he doubts whether the youth kneeling before him is his elder son. Jacob hides his bare left hand behind his back. Life-size figures. Broad and rich in style; full of expression.

Canvas, 41 inches by 50½ inches.

Sales.—X. de Burtin, Brussels, July 21, 1819, No. 138 (1000 francs, bought in).
X. de Burtin of Brussels, Paris, 1839, No. 27 (670 francs).

12. **ISAAC REFUSING ESAU HIS BLESSING.** Sm. 10; B.-HdG. 217.—He lies, from right to left, in a bed in the baroque style, with carved and gilt feet, posts and canopy, and with green curtains drawn aside in front. Isaac's left hand hangs down limply at the bedside; with his right hand he makes a slight gesture, as if he is speaking. The upper part of his body is supported on high pillows. A white beard frames his pallid features; on his head is a brown cap; his body is enveloped in a light grey furred robe. On the bed is a bright figured coverlet. In front Esau kneels in lost profile to the right, folding his hands on his breast. He has thick black hair and slight whiskers. Over his brownish-red hunting dress, embroidered with gold, hangs his quiver; the bow lies on the floor in front of him. At the back of the bed Rebekah pushes back the curtain and listens to the conversation. In the right foreground is a table with a purplish-red cover, on which are cups of silver-gilt. Small full-length figures. Painted about 1636.

Signed at foot in the right centre, "Rembrandt f.—": the last letters have been repainted by a later hand; oak panel, 22½ inches by 27 inches.

Exhibited at the British Institution, London, 1867, No. 43; at the Royal Academy Winter Exhibition, London, 1899, No. 9; at the Guildhall Art Gallery, London, 1903, No. 187*a*.

Sale.—D. Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 241), No. 34 (234 florins 10; but, according to others, 54 florins 10, Dalens).

In the possession of the Antwerp dealer Laneker; sold by him in 1754 to Sir Henry Bankes, father of the first Lady Brownlow.

In the collection of Earl Brownlow, Belton House, Grantham.

12*a*. **The Meeting of Laban and Rachel.**—A striking picture; powerfully painted.

38 inches by 50 inches.

Sale.—Amsterdam, April 2, 1754 (Terw. 85), No. 35 (50 florins).

13. **JACOB WRESTLING WITH THE ANGEL.** Sm. 14; Bode 30; Dut. 10; Wb. 17; B.-HdG. 410.—The angel, clad in a long coat of dull white, with outspread wings, puts his right leg and his left hand on either side of Jacob, and looks down at him with a calm smile. Jacob wears a brownish coat; he is seen almost from the back, standing

out dark against the angel. Brownish background. Life-sized figures. Painted about 1659.

Signed on the right at foot on an added piece cut from the picture, which was at first larger, "Rembrandt f."; canvas, cut down all round, 54½ inches by 46 inches.

Mentioned by Vosmaer, pp. 358, 560; Bode, pp. 511, 562; Dutuit, p. 26; Michel, pp. 446, 551 [346, 436].

Sale.—(Possibly) J. B. Horion, Brussels, September 1, 1788, No. 172 (102 florins, Loriol)—measuring 69 inches by 66 inches.

In the Solly collection, Berlin, 1821.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828; it was there in 1836 [valued by Sm. at £525].

14. **JOSEPH TELLING HIS DREAMS.** Sm. 18; Bode 9; Dut. 11; Wb. 347; B.-HdG. 212.—He is in front of a canopied bed, in which his mother, half sitting up, listens attentively. His father, who looks at him with an anxious expression, is seated, turning half right, with his bearded head in profile; he rests his left hand on his knee and his left foot on a low stool. The boy stands bareheaded, in profile to the right, wearing a short coat, and makes an emphatic gesture with his right hand. Three of his brothers sit at table on the extreme left; two converse together and point derisively at Joseph. A fourth, with both hands resting on a stick, stands, bending forward and listening attentively. Behind him, another brother is listening. A younger brother, apparently Benjamin, stands somewhat higher, close to Joseph and to the brother standing next to him. To the right is a dog asleep. Small full-length figures. Grisaille. Painted about 1633.

Signed, "Rembrandt f. 163–"; paper, 20 inches by 15 inches.

A study in red chalk for Jacob, of 1631, was in the sale:—Mitchell, Frankfort-on-Main; HdG. 1322.

Etched by Rembrandt in reverse with considerable variations, 1638; Bartsch 37 [Hind 160]. Etched also by Denon.

Mentioned by Vosmaer, pp. 168, 518; Bode, pp. 432, 558; Dutuit, p. 53; Michel, pp. 236, 565 [182, 440].

Sales.—W. Six, May 12, 1734, Amsterdam (84 florins, with pendant)—according to Sm. Hoet names no picture answering to the description. It might be identical with one of the three "grauwtjes" (grisailles), named under lot No. 174 by Hoet, i. 419, which were sold together (for 30 florins).

Prince de Carignan, Paris, July 30, 1742 (1101 francs, with No. 69).

Duc de Tallard, Paris, March 22, 1756, No. 157 (329 francs, Remy).

J. de Vos, Amsterdam, July 2, 1833 (1470 florins).

In the collection of J. Six van Hillegom, Amsterdam, 1900 catalogue, No. 124.

14*a*. **Joseph and his Brothers.**—An oil sketch. Paper, 8 inches by 10 inches.

Sale.—Schönborn-Pommersfelden, Paris, May 17, 1867, No. 102 (370 francs, Milberg).

14*b*. **Joseph interpreting Dreams.**

In the collection of Ferdinand Bol, Amsterdam; in the inventory of October 8, 1669, No. 16. *See* A. Bredius, *Oud Holland*, 1910, p. 234.

15. **JOSEPH'S BLOOD-STAINED COAT.** Sm. 19 and 615; Bode 202; Dut. 13; Wb. 175; B.-HdG. 335.—In the courtyard of a palatial building overgrown with vine, the coat is brought to the aged Jacob, who collapses in despair and stretches out his hands as if lamenting. He wears a light grey robe open at the breast; his beard is snow-white. Round him are two men and several women; one man puts his left hand under Jacob's shoulder to raise him up, the other man kneels at his side. To the right, behind Jacob, a girl in white holds his left hand; two boys, with folded hands, and an old woman look on sympathetically. Behind the group is a negress. A white poodle barks at the messenger, who is barefooted and is dressed in brown; he exhibits the blood-stained white coat, at which a hunting dog is sniffing. Beside him to the right a youth in blue is weeping; behind him a group of herdsmen and retainers come in through the gateway. Two women, in half-shadow to the right, look over a balustrade in front of the house. In a recess above them are various objects, including a shining brass kettle. On the tiled roof of the porch sits a peacock. Small full-length figures.

Canvas, 48½ inches by 38½ inches.

Mentioned by Vosmaer, p. 519; Bode, pp. 525, 586; Dutuit, p. 44; Michel, p. 557 [432].

Exhibited at the British Institution, London, 1818, No. 139; 1855, No. 95; and 1867, No. 117; at the Royal Academy Winter Exhibition, 1899, No. 98; at the Grafton Gallery, London, 1911, No. 58; at Amsterdam, 1898, No. 105.

Sale.—R. Strange, London, 1775 (Lord Stanley, afterwards Earl of Derby).

In the collection of the Earl of Derby, London.

16. **JOSEPH'S BLOOD-STAINED COAT.** Bode 318; Dut. 12; Wb. 388; B.-HdG. 340.—The aged Jacob, in a red coat, stands to the right, on a terrace. He is turned to the left and leans his elbow on the balustrade; he raises his hands and stares at the blood-stained coat held out before him by a messenger in dull green, who kneels in front of him on the left. Behind the messenger stands a son in a brighter greyish-green costume; he speaks to his father and makes a lively gesture with his hands. In the centre the youthful Benjamin plays with a bird. Half-length figures, life size. Painted about 1650.

Signed at top to the left, "Rembrandt f."; canvas, 61½ inches by 67 inches—originally 51½ inches by 47 inches, but enlarged all round to make it a pendant to 121 (Petrograd).

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, p. 519; Bode, pp. 479, 599; Dutuit, p. 38; Michel, pp. 338, 566 [258, 441].

Sale.—An artist, Paris, 1773 (1160 francs).

In the Baudouin collection, Paris; bought as a whole by the Empress Catherine II.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 793.

16*a*. **Tamar's Virtue saves her from Death at the Stake.**—A

careful and timidly executed youthful work. Harmonious, brilliant in colour, and very expressive.

Panel, 24 inches by 34 inches.

Sale.—P. L. Hambrouck, Malines, November 5, 1841, No. 7.

16*b*. **Tamar (?).**—A woman, leaning her right arm on a bank, raises with her left hand the veil which hangs partly over her head. Strongly painted.

Canvas, 30 inches by 26 inches.

Sale.—Soeterwoude, Leyden, August 14, 1776, No. 4.

17. **JOSEPH BEFORE POTIPHAR.** Sm. 20; Bode 161; Dut. 15; Wb. 18; B.-HdG. 402.—Beside a large and richly ornamented bed, with a canopy and a bluish-green curtain that is drawn back, the wife of Potiphar sits in a purplish-red arm-chair to the right. She wears a dress of the colour of almond-blossom, trimmed with ermine. To the right, a little behind her, stands Potiphar in profile to the left; he wears a golden yellow coat, a cuirass, a turban, and a sabre. The woman sets her foot on Joseph's bluish-grey cloak lying before her, and speaks excitedly to her husband, pointing at Joseph. He has a blue coat, and stands to the left, on the other side of the bed; he looks upward and raises his hands in a gesture of entreaty. Small full-length figures.

Signed above Joseph's cloak, "Rembrandt f. 1655"; canvas, 44 inches by 34½ inches.

An old copy is in the collection of T. B. Walker, Minneapolis.

Etched by K. Koepping.

Mentioned by Vosmaer, p. 570; Bode, pp. 483, 549, 581; Dutuit, p. 26; Michel, pp. 399, 551 [308, 436]; Waagen, ii. 246.

Exhibited at the British Institution, London, 1824, No. 57; in the Royal Academy Winter Exhibition, London, 1877, No. 130.

Sales.—Lord Willoughby, London, 1820 (£189, Hickman and Carpenter).
Sir Thomas Lawrence, London, May 15, 1830 (£598 : 10s., Bone).

In the collection of Joseph Neeld, Grittleton House, 1836 (Sm.).

In the collection of Sir John Neeld.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," No. 141; sold by him in 1883 to the Berlin Museum.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828H.

18. **JOSEPH BEFORE POTIPHAR.** Sm. 21 and 22; Bode 319; Dut. 14; Wb. 389; B.-HdG. 401.—Beside a large canopied bed, with pillows and a greenish-blue curtain that is drawn back, the wife of Potiphar sits in a red arm-chair to the right. She wears a loose bright red gown, which she has thrown on carelessly. She speaks excitedly to her husband, who stands to the right, a little behind her. She sets her foot on Joseph's red cloak, lying on the floor, and rests her left hand on her bosom. With the right hand she points at Joseph, who stands to the left, on the far side of the bed. He looks down and clasps his hands. He has long fair hair, and wears a long robe with yellow and red stripes. Potiphar wears a yellow Oriental robe, a turban, and a curved sabre. Sunlight falls from the left, illumining most strongly the bed and the woman's figure. Small full-length figures.

Signed on the left at foot, "Rembrandt f. 1655"—the last figure has been altered from a 4; canvas, 42 inches by 38½ inches.

Etched by Exshaw; by Mossoloff in *Les Rembrandts de l'Ermitage*, and once again.

Mentioned by Vosmaer, p. 551; by Bode, pp. 508, 599; by Dutuit, p. 39; by Michel, pp. 399, 566 [308, 441].

Sale.—G. Hoet, The Hague, August 25, 1760 (Terw. 225), No. 44 (100 florins, Yver).

In the Gotzkowski collection, Berlin; bought with the collection by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 794.

19. **Joseph in Prison interpreting the Dreams of Pharaoh's Butler and Baker.** Sm. 23.—If this was identical with the picture of the same subject, still existing, which Waagen described in the collection of the Duke of Bedford, Woburn Abbey, in 1857 (Suppl. p. 333), it was not the work of Rembrandt.

Sale.—Prince de Carignan, Paris, June 18, 1743 (1101 francs).

19*a*. **Joseph interpreting the Dreams of Pharaoh's Butler and Baker.**—It is uncertain whether this was an original.

Sale.—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 614), No. 87—but No. 23 of the original catalogue—(10 florins 10, De Run).

19*b*. **Joseph going to meet his Father Jacob.** Dut. 16; Wb. 308.

Signed, and dated 1667.

Exhibited at Marseilles, 1861.

Then in the Perret collection, Marseilles.

20. **Joseph presenting his Father to Pharaoh.**—Pharaoh sits at a table under a red canopy, upon a throne approached by six steps. He wears a turban and a cloak richly embroidered with gold, and holds a sceptre. Below to the right are two priests, one of whom sits in an arm-chair. Below to the left Joseph's father kneels at the steps and stretches out his hands in an attitude of entreaty. A little way behind him his son, dressed in purple, stands among his brethren with numerous attendants. At the back is a guard of soldiers.

Signed on the left at foot, "Rembrandt fec. 1661"; canvas, 20 inches by 24½ inches.

Exhibited at Cologne, 1840, No. 147.

Sale.—J. G. Riedinger, Cologne, May 1841, No. 58.

21. **Jacob as a Bearded Old Man.** Sm. 127.—In profile.

The original is lost.

Described by Sm. from an etching by G. F. Schmidt.

22. **JACOB BLESSING THE SONS OF JOSEPH.** Sm. 17; Bode 55; Dut. 9; Wb. 47; B.-HdG. 404.—The patriarch in bed is partly sitting up, supported by his son Joseph, who stands behind him a little to the right. He turns in profile to the right and is about to bless his grandchildren, who stand beside him to the right. Joseph, who wears

a full and bright-coloured turban, gently lays his father's right hand on the fair curls of his elder son, who stands before the old man with his arms reverently crossed on his breast; the dark-haired younger brother, beside him to the left, looks up. Jacob has a long and full grey beard; he wears a yellowish-white cap and a bright-coloured cloak, and has a fox's fur round his shoulders. On the right, nearer the front, Joseph's wife stands beside her husband. She wears a dark greenish-brown dress with rich jewels, a bluish head-dress embroidered with gold, and a veil which covers part of her forehead and falls behind her. To left and right are dark curtains; on the bed is a red coverlet. At the back is a brownish wall. Life-size figures, almost full length.

Signed to the left on the side of the bed, "Rembrandt f. 1656"; canvas, 69½ inches by 83½ inches.

There are two pen-drawings of the subject, which were studies for this picture; one is in the Stockholm National Museum, HdG. 1544; the other is in the Amsterdam Print-room, HdG. 1161.

Etched by Claessens and Oortman in the *Musée Français*; by J. de Frey in Filhol, vi. p. 374; by W. Unger and N. Mossoloff.

Mentioned by Vosmaer, pp. 343, 555; by Bode, pp. 509, 565; by Dutuit, p. 28; by Michel, pp. 422, 552 (307, 327-28, 437).

Acquired for Cassel in 1752 or a little later.

In the chief Cassel inventory of 1749, No. 731.

In the Louvre, Paris, 1806-1815.

In the Cassel Gallery, 1903 catalogue, No. 249 (old No. 227) [valued by Sm. in 1836 at £840].

23. **THE FINDING OF MOSES.** Sm. 24; Bode 155; Dut. 17; Wb. 232; B.-HdG. 195.—Beside a secluded creek of the Nile, surrounded by tall trees, Pharaoh's daughter stands to the left with four attendant women on steps bounded by a low balustrade. They surround the cradle in which lies the infant Moses. While a negress behind her places a white drapery round her nude form, she looks with surprise at the child. The four attendants, who are either undraped or partly or wholly dressed, kneel beside the cradle, into which they look curiously; a woman who is bathing comes hastily through the water from the right. On the balustrade, the bathers' dresses, green, blue, and brown, are spread out; on them lies a large Eastern umbrella. In the left foreground are large water-plants. Golden evening light falls from the left on the group. Small full-length figures. Painted about 1635. The signature, now illegible, and the date 1656 on the wall to the left are by a later hand.

Oval canvas, 18½ inches by 23½ inches. Probably the picture was not oval originally, as a strip of canvas about 2½ inches wide seems to have been added later at the foot. The Crozat catalogue gives the size as 27 pouces by 32 pouces; that is, 29 inches by 34½ inches.

A pen-drawing, which was a study for the picture, is in the collection of Dr. Hofstede de Groot, The Hague; reproduced, HdG. 46.

Etched by Basan, 1771, in the "Choiseul Gallery," No. 41.

Mentioned by Vosmaer, pp. 117, 493; by Bode, pp. 453, 491, 581; by Dutuit, p. 47; by Michel, pp. 312, 555 [238, 433].

Exhibited at the British Institution, London, 1824, No. 93.

Sales.—Crozat, Paris, June 1751 (560 francs, Ledoux).

Duc de Choiseul, Paris, April 6, 1772, No. 12 (2031 francs, Boileau).

Prince de Conti, Paris, April 8, 1777, No. 284 (1400 francs, Langlier).

Boileau, Paris, March 4, 1782 (1200 francs).

Robert de Saint-Victor, Paris, November 26, 1822, No. 67 (2550 francs, according to Dutuit).

In the collection of Sir Robert Peel, Bart., Drayton Manor, 1836 (Sm.).

In the possession of the Paris dealer F. Kleinberger.

In the collection of John G. Johnson, Philadelphia, 1914 catalogue, No. 474.

23*a*. **The Finding of Moses.**

Sale.—Amsterdam, November 8, 1734, No. 54.

23*b*. **The Finding of Moses.**

In the collection of J. Merian, Frankfort-on-Main ; offered for sale by Jacob Heldewir of Frankfort, 1752 (Hoet, ii. 349), No. 131 (priced at 113 florins).

24. **Moses with the Tables of the Law.**—He is seated, almost in full face. His right hand rests on the Tables of the Law before him ; he points to them with a wand in his left hand. A fine picture, vigorously painted.

Canvas, 78 inches by 57 inches.

Sale.—Amsterdam, June 13, 1770, No. 3 (236 florins).

25. **MOSES BREAKING THE TABLES OF THE LAW.** Sm. 25 ; Bode 29 ; Dut. 18 ; Wb. 23 ; B.-HdG. 409.—Moses wears a long dull white robe with a red girdle and a brownish cloak flowing behind him. He holds up in both hands the Tables of the Law, on which the Ten Commandments are inscribed in gold letters, and is about to fling them down. In the dark background are the cliffs of Sinai. Life-size figure, seen to the knees and in full face.

Signed on the right at foot, "Rembrandt f. 1659" ; canvas, 66½ inches by 54 inches.

Etched by Krüger, 1770.

Mentioned by Vosmaer, pp. 358, 560 ; by Bode, pp. 511, 561 ; by Dutuit, p. 26 ; by Michel, pp. 446, 551 [346, 436].

In the Prussian Royal collection, Sans Souci, 1770.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 811.

25*a*. **Moses striking Water from the Rock.**

Sale.—Brussels, August 1, 1842, No. 89.

AARON.—*See* the notes to the "Oriental with a White Turban," in the collection of the Duke of Devonshire, Chatsworth (346).

26. **THE ANGEL AND THE PROPHET BALAAM.**—The prophet, in an Eastern robe with a turban, sits, turned to the left, on the ass which has fallen down under him ; he strikes her with his

staff. In a cloud behind him to the left appears the angel, with his sword lifted in his right hand. To the right behind Balaam are two men-servants; beyond them are two horsemen, one of whom has the features of Rembrandt's father. In the distance is a high hill. In the right foreground are some large lettuces. The principal figure and the ass are taken from a drawing by Dirk Vellert in the Brunswick Print-room. Reproduced by N. Beets in *Onze Kunst*, 1912, p. 144. Painted about 1628.

There are traces of a signature; oak panel, 26 inches by 18½ inches.

In the collection of S. Maris, Amsterdam.

In the possession of the Amsterdam dealer J. Goudstikker.

In the collection of Gustav Ritter Hoschek von Mühlheim, Prague, 1907 catalogue, No. 101.

In the possession of the Paris dealer F. Kleinberger.

In the collection of the late Ferdinand Hermann, New York.

26*a*. **The Prophet Balaam.**

Sale.—Alphonso Lopez, Paris, mid-December 1641. Mentioned in a letter from Claude Vignon to François Langlois. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 90.

27. **MANOAH'S SACRIFICE.** Sm. 35; Bode 76; Dut. 19; Wb. 71; B.-HdG. 243.—In the left foreground burns the sacrificial fire. Beside it in the middle Manoah kneels with clasped hands. He is seen almost in full face, has a full grey beard, and wears a deep purplish-red robe. Beside him, to the right, his wife kneels in profile to the left; she has a light yellow robe with long white under-sleeves, and has drawn her red cloak over her gold-embroidered Jewish head-dress. Above, to the left, the angel in white, seen from the back, soars away. In the dark background is Manoah's house overgrown with vine. Full length, life-size figures.

Signed at top to the right, "Rembrandt f. 1641"; canvas, 96½ inches by 113 inches.

There are sketches in pen and ink and wash, more or less different, in the Print-rooms at Stockholm (reproduced by Lippmann, No. 128), Dresden (HdG. 202), Berlin (reproduced by Lippmann, No. 22), and Paris (HdG. 594), as well as in the collections of P. Mathey (reproduced by HdG. iii. 29) and A. E. Gathorne Hardy (HdG. 978).

Engraved by Jacobus Houbraken.

Mentioned by Vosmaer, pp. 215, 526; by Bode, pp. 444, 568; by Dutuit, p. 28; by Michel, pp. 267, 553 [205-6, 438].

In the Electoral collection, Dresden, since the time of Guarienti's inventory (before 1753).

In the Dresden Gallery, 1908 catalogue, No. 1563.

28. **The Angel Raphael.**—He is seen almost to the knees, and is turned a little to the right. He looks down. His long curly hair falls on his white robe. Above his head is a halo, formed of many shining stars. Said to be a fragment of a picture by Barent Fabritius, representing "Manoah's Sacrifice," which was last in the Gebhardt sale, Berlin, November 10, 1911, No. 92.

Panel, 10 inches by 9 inches; enlarged on three sides from an original size of 9½ inches by 7 inches.

Engraved by C. Courtry.

As to the genuineness of the picture, *see* Hofstede de Groot, *Repertorium für Kunstwissenschaft*, 1899, No. 160.

Exhibited at the Royal Academy Winter Exhibition, London, 1887, No. 83.

In the possession of the London dealer Martin Colnaghi.

Sale.—D. Sellar of London, Paris, June 6, 1889, No. 57 (5000 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 146.

In the collection of Adolphe Schloss, Paris.

In the possession of the Paris dealer C. Sedelmeyer.

In the collection of Alfred Strasser, Vienna.

In the possession of the Paris dealer F. Kleinberger.

In the collection of the late Adolphe Schloss, Paris.

28*a*. **Manoah and his Wife at the Sacrifice.**—The angel soars up to heaven in the smoke from the altar. Effective and masterly in style.

Sale.—A. G. van Taak, widow of D. W. van Vloten, Utrecht, April 10, 1815, No. 1*.

The Angel disappearing from Manoah.—A picture which occurred under this title in an Amsterdam sale, April 9, 1783, was probably a scene from the story of Tobias. [*See* note to 70.]

29. **THE YOUTHFUL SAMSON.**—He sits, turned three-quarters right, in a massive arm-chair. He rests his right hand on the arm of the chair, and lays his left hand on a small table. His head, framed in his long curls, is turned three-quarters left. He wears a martial cloak of brocade falling over his knees, which is clasped round the hips with a girdle and across the breast with a broad gold brooch. Under the cloak is seen his fine shirt. A heavy fur robe is thrown round his shoulders. On his head is a large white turban spangled with gold and precious stones, and adorned with a heron's plume. A curtain and several columns fill the greyish-brown background. The light falling from the left strikes the turban, the left side of the face, and the shoulder down to the breast. Painted about 1636. [Cf. 263 and 736.]

Canvas, 60 inches by 49 inches.

Mentioned by Hofstede de Groot in *Onze Kunst*, 1912, p. 186.

In the collection of William Hope, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1913, xii. No. 23. [Cf. *Burlington Mag.* xxvi. p. 256.]

30. **SAMSON'S MARRIAGE FEAST.** Bode 77; Dut. 20; Wb. 72; B.-HdG. 222.—The wedding guests recline or sit on couches, in the antique manner, round a banqueting table with a white linen cloth. In the centre behind the table the bride with serious face sits, somewhat raised up, in front of a curtain with a gold pattern. She wears a rich white gown, strongly lighted, with a short ermine cloak, several gold chains and strings of pearls, and has a coronet on her loosely flowing hair. She holds her hands clasped on her bosom. At her left sits Samson in a long white

silk robe. He turns round to a group of six young Philistines, the players, who stand behind the couch with a light blue covering and listen attentively to the riddle which he propounds to them. One of them has Rembrandt's features; another in a dull blue robe holds a flute in front of him; a third, in front and seen in profile, leans on his harp. In the left foreground a couple, seen from the back, are embracing and kissing; the man in light green and the woman in dark green sit on a red drapery with a gold border. At the bride's right a girl in dull red turns away from the man in blue at her side, who presses her to take a shallow cup of wine. Near them, but farther to the left, a man with a turban and a high plume has risen and speaks vivaciously to several women at the left corner of the table. Behind them a waiting-woman goes away. In the right foreground is a gold flagon in a large wine-cooler. On the table in the centre is a large dish with a goblet in it. Bright light falls from above to the left on the bridal pair and the white tablecloth. Full-length figures, about half life size.

Signed in the centre at foot, "Rembrandt f. 1638"; canvas, 50½ inches by 70 inches.

Etched by Ant. H. Riedel, 1814; by N. Mossoloff, 1875; and by L. Friedrich. Lithographed by Hanfstaengl.

Mentioned by Vosmaer, pp. 137, 157, etc., 517; by Bode, pp. 43 f., 568; by Dutuit, p. 28; by Michel, pp. 227, 553 [174-5, 438]; by Phil. Angel, *Lof der Schilderkunst*, Leyden, 1642; and in De Bie's *Gulden Cabinet*, 1661, No. 361. *See* also P. J. Frederiks, *Oud Holland*, vi. p. 120; and Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 91, 159, 237.

In the Dresden inventory of 1722, A. 1144.

In the Dresden Gallery, 1908 catalogue, No. 1560.

31. SAMSON THREATENING HIS FATHER-IN-LAW.

Sm. 166; Bode 28; Dut. 21; Wb. 19; B.-HdG. 210.—In front of the entrance to a palace with moulded columns and pilasters, the iron-bound door of which is shut, Samson stands turned a little to the right. He raises his right fist threateningly at his father-in-law, who thrusts his head out of a window to the right. The father-in-law holds the window-shutter with his right hand, and makes a deprecating gesture with his left. He has a full beard and wears a red skull-cap. Samson, whose features recall those of the painter, has long and thick black hair falling on his shoulders and confined on the top of his head by a narrow gold circlet; he has a heavy moustache and a stubbly beard. He wears a greenish-yellow coat with a flowered pattern, fastened by knots, a parti-coloured girdle in which his Eastern sword hangs on his right hip, and a heavy cloak over his left shoulder and his left arm, which is bent; two negro boys seen to the left behind Samson hold up the end of the cloak. Bright light falls from above to the left on the upper part of Samson's figure and on the old man. Life-size figures, seen to the knees. It was once entitled, inaccurately: "Duke Adolphus of Guelders holding his old father Arnoud captive."

Signed on the right half-way up, on the base of a column, "Rembrandt ft. 163–"; the last figure was worn off under the frame, and was probably a 5 or a 6; canvas, 62 inches by 51½ inches.

There were replicas at Glendon Hall (Sm. 167) and at Hamilton Palace,

1854 (Waagen, iii. 462, 308); the Hamilton Palace version was in the sale, 1882, No. 1034, and its present whereabouts are unknown.

Etched by G. F. Schmidt, 1756; by Leader, 1765; by D. Berger, the younger, 1767; by Oortman, 1809; by Berdini in the *Musée Napoléon* and in Réveil.

Mentioned by Vosmaer, pp. 153, 507; by Bode, pp. 429, etc., and 561; by Dutuit, p. 25; by Michel, pp. 219, 551 [168-9, 436].

According to the Berlin catalogue it was inherited from the House of Orange in 1676, meaning that it was part of the estate of Amalia von Solms, wife of Prince Frederick Henry of Orange-Nassau. But against this is the fact that the picture is not mentioned either in the inventories of that Princess nor in the lists showing the division of her property.

In the Prussian Royal Palace, Potsdam, 1786; *see* Nicolai, *Beschreibung von Berlin*, iii. 1209.

In the Royal Gallery, Berlin, from 1830.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 802.

31*a*. **Samson asleep.**—Delilah causes an old woman to cut off his hair.

Panel, 27 inches by 33 inches.

In the Palace, Cassel, 1783 inventory, No. 136.

32. **SAMSON IN THE LAP OF DELILAH.** Bode 41; Dut. 22; Wb. 32; B.-HdG. 6.—On the floor in front Samson, with his back to the spectator, lies asleep; his head is in the lap of Delilah, who sits upon a step. He wears a sulphur-yellow coat confined by a parti-coloured girdle to the end of which is fastened a yataghan. Delilah, in a violet-blue dress with a wide border which has a pattern of large blue flowers on a gold ground, holds up in her right hand some of Samson's hair which she has cut off. She turns round towards the Philistines who creep into the room. One of them, bare-headed and with a full beard, wears a short yellowish-brown coat with a dull-coloured cloth wound diagonally across his body; he holds a sword in his right hand which is extended behind him, and raises his left hand before him. To the right, behind the brownish curtain of the bed, appears another Philistine, wearing a helmet and holding a drawn sword. On the floor are a dish and one or two pots of various metals. Small full-length figures.

Signed to the left on the step with the monogram, "RHL 1628"; oak panel, 24 inches by 19 inches.

Mentioned by Bode, p. 370; by Dutuit, p. 26; by Michel, pp. 27, 551 [22, 437]; by Bredius, *Nederlandsche Kunstbode*, 1881, p. 182.

Exhibited at Berlin, 1883, No. 30 in the long gallery, and 1890, No. 221; at Amsterdam, 1898, No. 2.

In the collection of the Stadholder, later of the King of Prussia, Honsholredijk, inventories of 1707, 1713, and 1719, No. 39; in the Queen's oratory, No. 37. Thus it did not form part, as the Berlin catalogue suggests, of the inheritance from the House of Orange in 1676, meaning that it was part of the estate of Amalia von Solms.

In the collection of the German Emperor, Berlin, who gave it to the museum in 1906.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 812A.

33. **THE BLINDING OF SAMSON.** Bode 134; Dut. 23; Wb. 379; B.-HdG. 211.—In the foreground of a room opening to the back, Samson lies on the floor, just overcome by the Philistines. He is seen half foreshortened from right to left. One man has seized him from behind and fallen with him. Another, in full armour, grasps Samson's beard with his left hand and with the right thrusts his dagger into the right eye of his shrieking victim. A third soldier, also in full armour, binds a double chain round Samson's right wrist. Behind them, in shadow on the extreme right, comes a fourth man in a turban, with shield and uplifted sword. A fifth man, on the extreme left, stands in profile to the right with his legs wide apart, showing dark against the brilliancy of the background. He wears a cuirass, a dark red doublet, trunk hose, a fur-trimmed cap, and a sword; he holds his halberd in front of the prisoner. Samson's breast, arms, and legs are bare. He presses his left foot on the ground and convulsively twitches his right foot in the air. To the right of him, Delilah in light blue rushes away at the back with a cry of triumph; her hands are outstretched, the left hand grasping Samson's shorn locks and the right hand holding the scissors. Her features recall those of Saskia. On the floor lie carpets and draperies; on a table to the left are a dish and an ewer. Large curtains hang from the ceiling and are partly drawn back. The light comes from the anteroom beyond. Life-size figures, full length.

Signed in the centre at foot, "Rembrandt f. 1636"; canvas, 95 inches by 114½ inches.

Probably identical with the picture which Rembrandt sent with a letter of January 12, 1639, to Constantijn Huygens, as a recompense for the trouble which he had given Huygens, as secretary to Prince Frederick Henry of Orange. *See* Vosmaer, pp. 190, etc.; the catalogue of the Huygens Exhibition, The Hague, 1896, Nos. 824, 833; Michel, p. 220, note [170, note]; Hofstede de Groot, *Urkunden über Rembrandt*, No. 65.

A copy, in the Cassel Gallery since the 1749 inventory, 1903 catalogue, No. 252, long passed as the original (Sm. 31).

Etched by F. Landerer, 1760. Engraved in outline in Réveil; engraved in mezzotint by Jacobi, 1785.

Mentioned by Vosmaer, pp. 156, 511; by Bode, pp. 429, etc., 577; by Dutuit, p. 50; by Michel, pp. 220, 560 [170, 430]; [and by W. R. Valentiner in the *Burlington Magazine* for June 1906, vol. ix. pp. 168-175].

In the collection of Count Schönborn-Buchheim, Vienna, 1896 catalogue, No. 93; traceable there since 1760.

Acquired in 1905 for Frankfort.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, No. 642.

Hannah and Samuel.—[*See* 154.]

33*a*. **The Story of Saul.**
66 inches by 77 inches.

Sale.—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 208), No. 110 (54 florins, Dublin).

33*b*. **Jesse's Messenger to David.**

Exhibited at Liverpool, 1823, No. 41.
Then in the collection of Thomas Hargreaves.

34. **DAVID BRINGING GOLIATH'S HEAD TO SAUL.**—Saul stands in the centre, turned to the right, and looks on David, who kneels before him. Saul wears a turban and a sumptuous cloak, the train of which is borne by two boys. David holds the giant's head in his left hand and the sword in his right. Between the two figures stands the old bearded Samuel, who bends down to the head. Behind David is another man in Eastern dress. The group is encircled by a crowd of soldiers. In the left foreground is a mounted archer, half seen from the back. In the right foreground two soldiers stand out as dark silhouettes against the brilliancy of the background. A dog barks at David. Small full-length figures. Painted about 1628.

Signed with the monogram and an illegible date; panel, 10½ inches by 15 inches.

Mentioned by C. Hofstede de Groot in *Onze Kunst*, 1909, p. 176.
Sale.—At Robinson and Fisher's, London, February 18, 1909, as by Eeckhout.
In the possession of the London dealer Richardson.
In the possession of the Munich dealer Heinemann; exhibited on loan in the Aeltere Pinakothek, Munich.

35. **DAVID PLAYING THE HARP BEFORE SAUL.** Sm. 32; Bode 92; Dut. 27; Wb. 86; B.-HdG. 46.—In the right foreground, in front of a large curtain, Saul sits on a low arm-chair. He has a fixed stare and is in a state of great excitement, grasping his javelin firmly in his right hand. Beside him to the left is a table with a greenish cover. In front of it on the left the youthful David, in shadow and turned to the right, kneels playing the harp. Saul wears over his long dull blue robe with a gold border a reddish velvet cloak with a broad gold chain: a golden pheasant is fixed as an ornament in his gay turban. Behind him is a curtain of almost neutral tint. Small full-length figures. Painted about 1630-31. Formerly ascribed to Salomon Koninck.

Oak panel, 24½ inches by 20 inches.

Engraved by W. de Leeuw; *see* Bartsch, ii. 131, No. 44.
Mentioned by Bode, p. 431; by Dutuit, p. 29; by Michel, pp. 153, 553 [117, 438].
Sale.—Amsterdam, August 14, 1771, No. 10 (241 florins, Winter).
In the De Neufville-Gontard collection, Frankfort-on-Main; acquired in 1817 by the Kunstinstitut.
In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 183.

36. **DAVID PLAYING THE HARP BEFORE SAUL.** B.-HdG. 529.—Saul sits to the left on an elevated throne and listens with emotion to the playing of David, who stands to the right at the foot of the throne and is turned a little to the left. David has a stubbly moustache and wears a red tunic which shows his white shirt at the neck and wrists. The king has a dark beard, and wears a rich variegated turban and a silver crown with several points. He is clad in a deep purplish-red cloak lined

with gold, which is open in front to show his gold-embroidered robe. With his left hand he grasps at a brownish-purple curtain beside him, to dry his tears on it; under his right arm is a javelin. Life-size figures, seen to the knees. Painted about 1665. The original outlines, afterwards corrected, of the back of the throne and of the crown show that the king was first seated about 6 inches lower. The picture was once cut up into two pictures; the right portion of the curtain above David disappeared in the operation and has been restored by a modern hand.

Canvas, 52 inches by 65½ inches.

A pen-drawing of the subject reversed, in the collection of Léon Bonnat, Paris (HdG. 673), shows above David several figures of soldiers, guards and others.

Engraved by Decisy.

Mentioned by Michel, p. 446 [346].

Exhibited at Cologne, 1876; and at Amsterdam, 1898, No. 118.

Sales.—A. J. Petit, Malines, July 5, 1826, No. 223 (110 florins, Pieretz).
Duc de Caraman, Paris, May 10, 1830.

In the Didot collection, Paris.

Sale.—Oudry, Paris, April 17, 1869, No. 52 (12,500 francs, Durand-Ruel).

In the possession of the Paris dealer S. Bourgeois.

In the collection of Baron A. von Oppenheim, Cologne.

In the Georges collection, Epernay.

In the possession of the Paris dealer Durand-Ruel.

In the collection of H. O. Havemeyer, New York.

In the possession of the Paris dealer Durand-Ruel.

In the collection of Dr. A. Bredius, The Hague; exhibited on loan since 1899 in the Royal Gallery, The Hague, 1910 catalogue, No. 621.

King Saul.—*See* the study of a man's head in the collection of Quincy A. Shaw, Boston.

36*a*. The Story of David and Jonathan.

Rembrandt, in March 1659, promised to deliver this picture, on which he was then engaged, to his creditor Lodewijk van Ludick within a year. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 213. Probably it is the picture mentioned in the inventory of the goods of another creditor, Herman Becker, taken on October 19, 1678. *See* A. Bredius, *Oud Holland*, 1910, pp. 196, etc.

36*b*. The Meeting of David and Jonathan.

28 inches by 28 inches.

Sales.—Laurens van der Hem, Amsterdam, April 19, 1713 (Hoet, i. 148), No. 13 (105 florins).
Jan van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 202), No. 40 (80 florins).

37. David and Abigail.

In the collection of J. Merian, Frankfort-on-Main; offered for sale by Jacob Heldewir of that city, 1752 (Hoet, ii. 349), No. 132 (priced at 113 florins).

37*a*. Saul consulting the Witch of Endor. Sm. 30; Dut. 26; Wb. 476.—The king, disguised as a Levite, stands beside the witch. He

holds an open book in one hand and a staff in the other. The ghost of Samuel rises from the earth.

About 30 inches by 22 inches.

Etched by F. Oeser; described by Sm. from the print.
In the Bachmann collection, Magdeburg.
In the collection of Jaumann, dean of the cathedral, Rottenburg.

37*b*. **The News of Saul's Death being brought to David.**—The Amalekite treats him with the honour due to a prince. Finely painted.

69½ inches by 97 inches.

Sale.—J. D. Baron d'Ablaing van Giesenburg, Utrecht, October 26, 1775, No. 4.

38. **THE RECONCILIATION OF DAVID AND ABSALOM.** Sm. 15; Bode 359; Dut. 8; Wb. 422; B.-HdG. 244.—David stands in the foreground of a landscape, in the left background of which is seen Jerusalem with the Temple and a column before it. David, in royal robes, with both hands draws Absalom towards him. Absalom, seen from the back, has flung himself weeping on his father's breast. David wears a light blue robe trimmed with gold fringe and a silvery white mantle, a white turban with a tall plume, and a dark girdle. Absalom has a gold circlet on his luxuriant fair hair; he wears a short pink tunic richly embroidered with gold, high boots with spurs, and a broad and sumptuously decorated belt from which hangs a sword in a handsome scabbard. On the ground to the right lie his reddish-brown cloak and a quiver with arrows. In the shadow beyond is a fragment of a wall overgrown with foliage. Dark sky; bright light falls from the left on a group. Small full-length figures. Possibly the picture may represent Jonathan bidding farewell to David. In the centre at top a square piece has been inserted.

Signed in the centre at the very foot, "Rembrandt f. 1642"; said to be oak panel, 29 inches by 24½ inches.

A first sketch for this picture, in pen-and-ink and wash, is in the collection of C. Hofstede de Groot, The Hague; reproduced, HdG. 42.

Mentioned by Vosmaer, p. 531; by Bode, pp. 447, 604; by Dutuit, p. 38; by Michel, pp. 277, 567 [212, 442].

In the pavilion called Monplaisir, in the gardens of the Russian Imperial Palace, Peterhof [it was there in 1836 (Sm., who valued it at £420)]; transferred to the Hermitage in 1882.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 1777.

39. **KING DAVID WITH HIS HARP.**—He is turned slightly to the left and gazes thoughtfully into space. He holds his finely carved harp in his left arm, and has his hands clasped before him. He wears a turban with a crown on it, and has an earring in his left ear. His face is framed in dark whiskers. Half-length, almost life size.

Signed, "Rembrandt f. 1651"; oak panel, 12 inches by 10 inches.

Exhibited at the British Institution, London, 1822, No. 28.
In the Jennens collection, London.
In the collection of Earl Howe, Gopsall.

In the possession of Sir G. Donaldson, London.
In the possession of A. Sulley and Co., London.
In the possession of Sir G. Donaldson, London.
In the collection of S. L. Swaab, The Hague.
In the possession of the Paris dealer F. Kleinberger.
In the collection of Marczell von Nemes, Budapest, 1910 catalogue, No. 39.
In the collection of Dr. Lanz, Mannheim.

40. **BATHSHEBA AT HER TOILET.** Sm. 33; Bode 16; Dut. 28; Wb. 351; B.-HdG. 246.—Beside the steps leading down to a bath, Bathsheba, undraped, sits turned to the left on a stone balustrade covered by an Oriental carpet. She holds her left hand on her breast and leans on her right hand. Her white shift falls over her right thigh. A negress in shadow behind her, with a gay head-dress and broad bracelets, combs her long fair hair. An old woman in a dark purple dress, a yellowish kerchief and a black hood, squatting on the ground with her figure turned to the left, is attending to Bathsheba's feet. The lady's clothes lie below and behind her; they include a heavy cloak of gold brocade lined with ermine, and a bluish-green robe. Beside her to the left is a silver dish in which are a gold cross and a gold chain. In front to the right are a pair of peacocks. To the right the background is dark, apparently a sort of grotto. To the left, in half-shadow, is the palace of King David; from its topmost battlement the king looks down on Bathsheba. In the distance the towers of Jerusalem are indicated. Small full-length figures.

Signed on the steps to the left, "Rembrandt ft. 1643"; oak panel, 24½ inches by 32 inches.

Engraved by J. M. Moyreau the younger, by Smith, by Burnet, by Legrand in the "Poullain Gallery." Etched by W. Steelink in Van Someren, *Oude Kunst in Nederland.*

Mentioned by Vosmaer, pp. 250, 532; by Bode, pp. 451, 559; by Dutuit, p. 54; by Michel, pp. 301, 565 [230-31, 440].

Exhibited at Amsterdam, 1898, No. 56.

Sales.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 413), No. 56 (265 florins, Hoogenbergh).
Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 130 (350 florins, De Hond).

In the collection of Count Brühl, Dresden, according to the Poullain catalogue.

Sales.—Poullain, Paris, March 15, 1780, No. 37 (2400 francs, Le Brun).
Le Brun, Paris, April 11, 1791, No. 53 (1200 francs, bought in).
A. de la Hante, London, 1814 (£105, Geddies).
Sir T. Lawrence, London, June 17, 1830 (£157 : 10s., Smith).
G. J. Vernon, London, 1831 (£160 : 13s., Emmerson).
T. Emmerson, London, June 1832 (£252).
Héris (Biré) of Brussels, Paris, March 25, 1841, No. 6 (7880 francs).

In the collection of Steengracht van Oosterland, The Hague.

In the collection of the late Jonkheer H. A. Steengracht van Duivenvoorde, The Hague; sold in Paris, June 9, 1913, No. 61 (1,000,000 francs, with 10 per cent commission, Duveen Brothers).

In the possession of Duveen Brothers, Paris.

In the collection of B. Altman, New York; bequeathed in 1913 to the Metropolitan Museum.

In the Metropolitan Museum, New York.

40*a*. **BATHSHEBA WITH DAVID'S LETTER.** — She sits, turned slightly to the right, in an arm-chair and looks straight before her. She holds the letter in her left hand, which hangs down, and leans her right hand on the arm of the chair. She wears a rich white brocaded dress, and has pearls at her throat and in her hair which flows down her back. Beside her to the right is a table with a brownish-purple cloth, on which are various objects. Beyond are a pillar and a curtain. In the left foreground is a step. Painted about 1634.

Signed on the back of the chair with the monogram, "R H L"; panel, 21½ inches by 18½ inches.

Exhibited at Leyden, 1906, No. 37; and at the Royal Gallery, The Hague, 1906-8.

In the collection of J. van Wageningen thoe Dekama, Jelsum.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Ludwig Mandl, Wiesbaden.

41. **BATHSHEBA AFTER HER BATH.** Sm. Suppl. 1; Bode 285; Dut. 29; Wb. 271; B.-HdG. 354. — She sits, completely undraped, in profile to the left on her towel and shift. Her right leg is thrown over her left knee. She leans on her left hand, and holds in her right the letter from David, over which she appears to be pondering. To the left in front of her an old woman crouches, turned to the right; she wears a dull red dress and a dark cap and is attending to Bathsheba's feet. Bathsheba wears round her neck a gold pendant on a black ribbon, and has a bracelet on her right arm above the elbow. Her hair is loosely confined on the back of her head by a string of pearls; curls fall on the right shoulder and a narrow red ribbon on the left shoulder. Behind her lies her handsome dress of golden yellow brocade. The upper part of her figure is strongly lighted from the front. Full-length figures, life size.

Signed on the seat above the feet, "Rembrandt f. 1654"; canvas, 56½ inches by 56½ inches.

Etched by Courtry in the *Gazette des Beaux-Arts*, 1876, and in the third volume of Dutuit.

Mentioned by Vosmaer, pp. 320, 551; by Bode, pp. 487, 549, 595; by Dutuit, p. 35; by Michel, pp. 390, 562 [302, 434].

Sales.—W. Young Ottley, London, May 25, 1811 (£810).

W. Young Ottley, London, March 4, 1837 (£110 : 5s., Peacock).

In the possession of the London dealer Peacock.

In the collection of Comte Maison, Paris.

Sale.—Paul Périer, Paris, March 16, 1843, No. 35 (6350 francs).

In the La Caze collection, Paris; bequeathed in 1869 to the Louvre.

In the Louvre, Paris, 1907 catalogue, No. 2549 (old No. 96).

42. **BATHSHEBA AFTER HER BATH.** B.-HdG. 558.— She sits on a grassy bank, turned to the right and looking at the spectator. She holds a spray of flowers in her right hand. An old woman with spectacles on her nose, who is turned to the left, is paring her toe-nails.

Bathsheba's shift has slipped down, leaving the upper part of her body exposed; her handsome dress of gold brocade is draped about her lower limbs. She wears a double gold chain round her neck, a jewelled cap on the back of her head, and a pearl in her ear. In the right background is seen King David's palace. Small full-length figure.

Signed to the left on the grassy bank, "R H L. 1632"; oak panel, 10 inches by 8 inches.

A copy, almost life size, is in the possession of a Paris dealer; another copy, of the head only, is in a private collection at Wiesbaden.

Etched in reverse by an anonymous imitator of Rembrandt; this etching is attributed to Rembrandt by Bartsch, No. 127.

Sales.—Willem van Wouw and others, The Hague, May 29, 1764, No. 40 (4 florins 14); by Rembrandt or in his manner.
Amsterdam, January 25, 1830, No. 65 (19 florins 5, Gruijter).

In the Rennes Museum, 1884 catalogue, No. 138.

43. **Bathsheba receiving David's Letter.** Sm. 34, 584.—A handsome and portly woman, with long flaxen hair falling in tresses on her shoulders, sits in a chair. She wears a richly embroidered robe and mantle. She rests one hand on the arm of the chair and holds in the other hand a letter, on the contents of which she appears to be reflecting. In front of her is a toilet-table with a cloth, on which are a mirror and a jewel-casket. On the farther side of the table is an elderly woman, the king's messenger. The figure is seen to the knees.

The original is lost. Described by Sm. from an engraving by J. G. Haid, entitled "Rembrandt's Mistress."

43*a*. **The Prophet Nathan.**

Sale.—Amsterdam, April 17, 1708, No. 186.

44. **David sacrificing at the Threshing-Floor of Gideon (Araunah?).** Sm. 39.

Exhibited at the British Institution, London, 1819, by Sir A. Lechmere.
In the collection of Sir A. Lechmere, Bart., The Rhydd, 1836 (Sm.).

44*a*. **David.**—A small picture.

In the possession of the Amsterdam dealer Gerrit Uylenburch; mentioned in the inventory of his goods to be sold, May 27, 1675. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 331.

44*b*. **The Dedication of Solomon's Temple.**—Grisaille.

In the collection of Rembrandt, Amsterdam; mentioned in the inventory of his goods to be sold, July 25, 1656, No. 91. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

45. **Solomon and the Moabite Women.**—Fourteen life-size figures in front, besides a large number of figures of priests and singers at the back.

91½ inches by 131 inches.

Sale.—A. van Kinschot, Rotterdam, September 20, 1756, No. 1.

Probably identical with a picture by J. Lievens in the sale:—J. van der

Linden van Slingeland, Dordrecht, August 22, 1785, No. 246 (52 florins, A. Delfos).

45*a*. **Solomon in the Temple.** Wb. 143.

Exhibited at Leeds, 1868, No. 729.
Then in the collection of Sir George Armytage.

45*b*. **Haman and Mordecai.**—Haman in a royal robe sits proudly in an arm-chair and listens angrily to what Mordecai, who stands before him, has to say. On a table to the left are a crown, a sceptre, and other precious things. Fine in colour and vigorously painted.

Canvas, 42½ inches by 53 inches.

Sale.—P. J. de Jariges, Amsterdam, October 14, 1772, No. 25 (141 florins, Van Deel).

46. **AHASUERUS AND HAMAN AT ESTHER'S FEAST.** Sm. 37; B.-HdG. 411.—To the right, at the richly appointed table, sits Esther, wearing a mantle of whitish-yellow brocade over a yellowish-red dress with wide undersleeves of light yellow and handsome ornaments. She draws the attention of the king, seated on her right, to Haman, who sits on the left on a dark carpet. Haman, who wears a dull red mantle and a gay turban, is turned to the right and looks gloomily straight before him. Ahasuerus wears a yellowish-red cloak with an ermine collar over a yellow robe, and a white silk turban with gold ornamentation. In front, before the table, is a gold ewer. Strong light, almost evenly distributed. Small full-length figures.

Signed on the left at foot, "Rembrandt f. 1660"; canvas, 28½ inches by 37 inches.

A study in the collection of J. Pierpont Morgan, New York; formerly in the collection of Fairfax Murray, London, HdG. 1077. An old copy made from this drawing is in the collection of Friedrich August II., Dresden.

Possibly in the collection of Jan Jakobsz Hinloopen, Amsterdam, 1662. Celebrated in verse in that year by Jan Vos. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 247, and No. 407, § 17.

In the Geelvink collection.

Sale.—Gerard Hoet, The Hague, August 25, 1760 (Terw. 225), No. 45 (185 florins, Yver).

In the Rumjanzoff Museum, Moscow, 1901 catalogue, No. 574.

46*a*. **King Ahasuerus, Esther, and Haman seated at Table.**—Half-length figures, life size.

In the collection of Dr. Joseph Flies, Berlin, 1786; *see* Nicolai, *Beschreibung von Berlin*, ii. 838.

47. **MORDECAI KNEELING BEFORE ESTHER.** Sm. 36; Wb. 360; B.-HdG. 530.—On a raised throne to the left sits Queen Esther, turned to the right, with her left elbow resting on a balustrade and her right hand at her side. Beside her to the right, behind the balustrade, which is hung with blue stuff, stands the king, turning towards four soldiers seen in the right background. He points with his golden sceptre to Mordecai, who is on his knees to the right before the steps of the throne

and respectfully raises his hands towards Esther. The queen wears a light yellow silk dress with wide sleeves, and over it a gold brocade mantle lined with ermine, and a gold head-dress like a crown from which a veil falls at the back. A string of large pearls is wound in her hair, with a ruby on the forehead; in her ears are pendants, each containing a large pear-shaped pearl. Mordecai's red mantle is fastened by a golden sash over his left shoulder; he has a diadem on his brown hair, which is streaked with grey, and wears an earring in his left ear. The king wears a glittering turban with a small crown, and a dark greyish-brown mantle over his dark robe, which is held on the left shoulder by a gold clasp. Above Esther's head is a canopy of dark brown material with a pattern, from which hang two tassels. At the foot of the throne is a decoration of winged angels' heads. Full-length figures, life size. The picture is also described as "Haman, prostrate, supplicating for mercy from Esther." But this description is not borne out by the aged features of the man and by Ahasuerus' sceptre stretched out as a sign of favour. Painted about 1665. [Pendant to 113.]

Canvas, 94 inches by 76 inches.

There are studies for the figure of Mordecai on a drawing in the collection of C. Hofstede de Groot, The Hague, HdG. 1261.

Mentioned by Vosmaer, p. 570; by Dutuit, p. 14.

Exhibited at Cologne, 1876, No. 64; at Antwerp, 1877; at Amsterdam, 1898, No. 123.

Sales.—Jan de Gise, Bonn, August 30, 1742 (Hoet, ii. 63), No. 5 (80 florins, bought in).
Elector of Cologne, Bonn, May 14, 1764 (3000 francs, bought in).

In the collection of the Duc d'Ansesume, Paris.

Sales.—Beaujon, Paris, April 25, 1787, No. 34 (731 francs 05, Le Brun).
Coclers, Paris, February 9, 1789.
Lord Rendlesham, London, 1809 (£210).
Mortimer, London, 1829 (£903, bought in).
London, May 5, 1860, No. 325.
Paris, 1868.

In the collection of J. Husson Yvon, 1876.

In the collection of Felix Bamberg, Messina, 1877.

In the collection of Charles, King of Roumania, Bucharest, No. 126.

47*a*. **MORDECAI BEFORE AHASUERUS AND ESTHER.** B.-HdG. 213.—A Biblical prince in a long robe and turban, on a high throne under a sumptuous canopy, bends his head towards a suitor kneeling to the right on the steps of the throne and motions him to rise, stretching out his hands towards the man. To the right, beside the throne, stands a young woman, who looks on sympathetically. In front to the left are a youth and an old man on a bench, half seen from the back. Small full-length figures. Grisaille. Painted about 1634. The apparently correct title of this picture, which has hitherto been known as "A Suitor before a Prince," is due to Dr. W. R. Valentiner; *see* the Rembrandt volume of *Klassiker der Kunst*, third edition.

Oak panel, 11 inches by 10½ inches.

Exhibited at Amsterdam, 1898, No. 29.

In the collection of Léon Bonnat, Paris.
In the Musée Bonnat, Bayonne, 1903 catalogue, No. 41.

48. **THE FALL OF HAMAN.** Sm. 38; Bode 320; Dut. 30; Wb. 390; B.-HdG. 531.—In front stands Haman, looking down. He lays his right hand on his breast with an affirmative gesture and holds his left hand in his girdle. He wears a large red robe with white sleeves, a dark cloak over his left shoulder, and a handsome yellow turban with a plume and a broad band of pearls; at his breast is a jewelled chain. Farther back to the right, behind a table with a white cover, stands Ahasuerus; he wears a robe of brocade with an ermine collar, a white turban surmounted by a small crown, and a heavy gold chain round his neck. To the left behind Haman is old Mordecai, bare-headed, with a full white beard and a brown robe. The light falls from above to the left. Dark background. Half-length, life size. Painted about 1665.

Signed on the right at foot, "Rembrandt f."; canvas, 50½ inches by 46½ inches.

Engraved in mezzotint by R. Houston, 1773; engraved on steel by S. Freeman. Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, p. 570; by Bode, pp. 479, 599; by Dutuit, p. 38; by Michel, pp. 329, 566 [251, 441].

Sale.—W. Six, Amsterdam, May 12, 1734, No. 59 (83 florins, F. Beudeker).
In the collection of John Blackwood, London, 1773.
In the collection of the Empress Catherine II. of Russia.
In the Hermitage Palace, Petrograd, 1901 catalogue, No. 795.

48*a*. Esther and Ahasuerus.

In the possession of the Amsterdam dealer Johannes de Renialme; mentioned in the inventory of his estate, June 27, 1657; valued by A. Camerarius and M. Kretzer at 350 florins, and therefore a fairly large picture. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 177.

48*b*. Queen Esther.

In the collection of the widow of Captain Aldert Mathijsz, Amsterdam; mentioned in the inventory of her estate, 1682 (valued at 830 florins). *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 355.

48*c*. Esther, Haman, and Ahasuerus.

Sale.—C. A. de Calonne, London, March 23, 1795, fourth day of sale, No. 55 (£57 : 15s.); *see* Buchanan, i. 246.

49. **JEREMIAH MOURNING OVER THE DESTRUCTION OF JERUSALEM.** Sm. 9 and 190; Bode 353; Dut. 7; Wb. 428; B.-HdG. 39.—At the foot of a pillar, near the entrance of a grotto, sits the aged prophet, turned to the left. He wears rich Eastern dress, and sits upon and beside a purplish-red velvet drapery with a broad blue border on which baroque flowers are embroidered in gold. He leans his head on his left hand; his right hand is behind him. He wears a dull violet-blue fur cloak over his tunic, which is fastened with knots. Beside him to the right are gold vessels, a large flask, and a book inscribed "Bible." In the left distance is seen the city on fire, with soldiers and distracted citizens. A small full-length figure.

Signed in the centre at foot with the monogram "R. H. L. 1630"; oak panel, 23 inches by 18 inches.

A copy is in the Von Liphart collection, Dresden; another is in a private collection at Copenhagen. [Another version, canvas, 15½ inches by 12 inches, is in the Glasgow Art Gallery, 1911 catalogue, No. 814.—*Translator.*]

Etched by G. F. Schmidt, 1768, as "Lot" (Wessely, 158). [Also called "Anchises in a Cave," Sm. 190.]

Mentioned by Vosmaer, pp. 87, 486; by Bode, p. 384; by Dutuit, p. 54; by Michel, pp. 52, 567 [40-42, 442].

In the Cesar collection, Berlin, 1768.

In the collection of Count Sergei Stroganoff, formerly in Petrograd, now in Paris.

49*a*. **Ezekiel showing the Treasures of his House.**

Sale.—George Morant, London, April 15, 1844, No. 338.

50. **NEBUCHADNEZZAR AND THE GOLDEN IMAGE.**—In the centre stands the king, wearing a turban surmounted by a small gold crown. He points with his sceptre to the right, and looks at a young man (Daniel?) who approaches from the left, bowing respectfully, with his left hand at his breast, and making an expressive gesture with his right. On a table to the right are a cloth with a border, a metal dish, and a candlestick. A chandelier hangs from above. Beyond stands the great image. In the distance are a wine-cooler and an ewer. Small figures.

Signed on the right at foot, and dated 1631; panel, 9 inches by 11½ inches.

In the collection of the Earl of St. Germans, Port Eliot, Cornwall.

51. **The Three Men in the Burning Fiery Furnace.**—The king sits at one side and calls out to the men. A great crowd marvel at the miracle. In the background is the great image, with other statues and buildings. Extraordinarily fine and natural; vigorously painted.

Panel, 29 inches by 43 inches.

Sale.—J. W. Barthman Wuytiers, Utrecht, September 17, 1792, No. 53 (51 florins, Van Hiel).

52. **BELSHAZZAR'S FEAST.** Sm. 40; Bode 168; Dut. 40; Wb. 177; B.-HdG. 209.—At a table with a greenish cloth, on which fruit and wine are served on rich plate, King Belshazzar sits amid his wives and favourites. Alarmed at the unearthly noise, the king has sprung up, and looks behind him to the right at the hand which has written "Mene Tekel" on the wall in letters of flame. Staring at the signs, he stretches out his left hand convulsively, and with his right hand mechanically grasps at a bowl, thus upsetting a gold wine-cup. His head, turned in profile to the right, is bearded, and is surmounted by a high white silk turban with a small crown. An ornament with two horses' tails holds the turban together; its ends fall behind him as a sort of veil. The king wears a heavy mantle of gold brocade lined with fur, with a large clasp at the breast, over a tunic with knots, on which hangs a gold chain adorned with pearls and precious stones. In front of the king to the right a young woman has risen to her feet; she is seen from the back, much fore-

shortened. She wears a red dress, cut low on the bosom, and in her agitation shakes the gold wine-cup which she holds in her right hand. To the left of the table in the immediate foreground is another young woman in lost profile, turning her face away and leaning her right arm on the arm of her chair. She wears a hat with a tall plume, a pearl in her right ear, a pearl necklace, and a deep blue bodice, tightly fitting. Between her and the king are a third young woman and, at her side, a bearded old man, both of whom look with alarm at the king. They wear rich pearls on their heads; the woman, whose long hair is unbound, clasps her hands before her bosom. In half-shadow, behind the old man, is the head of a young woman, who stands playing the flute. Bright light is diffused from the fiery inscription over the whole scene. Life-size figures, seen almost to the knees. Painted about 1634-35.

Canvas, 65½ inches by 81½ inches.

The half-length picture of "An Oriental" at Munich (348) is perhaps a study for this picture.

A copy by Tillemans was in the collection of Charles Jennens, London, 1761; see *London and its Environs described*, printed for R. and J. Dodsley at Pall Mall, vi. 1761.

Engraved in mezzotint by H. Hudson, 1725, in the Fulwood collection.

Mentioned by Bode, pp. 430 f, 582; by Dutuit, p. 44; by Michel, pp. 220, 556 [169-170, 432]; by Pennant, *Tour to Alston Moor*, 1773.

Exhibited at the British Institution, London, 1821, No. 21, and 1852; at Manchester, 1857, No. 695; at the Royal Academy Winter Exhibition, London, 1899, No. 58.

In the collection of T. Fulwood, 1725.

In the collection of H. Winstanley; bought from him (for £125).

In the collection of the Earl of Derby, Knowsley House, near Liverpool; it has been there since 1736, according to the catalogue.

53. **THE VISION OF DANIEL.** Sm. 55; Bode 256; Dut. 39; Wb. 22; B.-HdG. 332.—In the left foreground, the youthful Daniel kneels, turned to the right. He wears a greenish garment with yellowish sleeves. He crouches trembling at the appearance of the angel, who steps behind him, lays his right hand on Daniel's shoulder, and points with his left to the ram with two horns appearing on the far side of the river of Ulai. The youthful angel has coloured wings, and wears a long white robe girdled with a coloured cloth. The background is a mountain landscape enveloped in twilight, with the royal palace of Susa amid trees at the foot of the hills. Small full-length figures. Painted about 1650.

Canvas, 38 inches by 46 inches.

A pen-and-ink sketch is in the collection of Léon Bonnat, Paris; reproduced by Lippmann, 176.

Etched by K. Koepping in the "Berlin Gallery."

Mentioned by Bode, pp. 482, 591; by Dutuit, p. 26; by Michel, pp. 339, 551 [259-60, 436].

Exhibited at the British Institution, London, 1819, No. 42; at the Royal Academy Winter Exhibition, London, 1883, No. 234.

Sale.—Sir Joshua Reynolds, London, March 11, 1795 [£178 : 10s., according to Sm.].

In the collection of Sir E. Lechmere, Bart., The Rhydd.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 137; sold to Berlin in 1883.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828F.

54. **THE YOUTHFUL DANIEL AT THE WINDOW.** B.-HdG. 320.—In a room a young beardless man stands on the left at a window, reading a book, which he holds in his right hand. He leans against the edge of a table behind him, rests his right elbow on the window-sill, and holds his left hand in his girdle. He wears a red cap trimmed with fur, a dark dull green robe, a brown doublet, and red slippers, one of which has come off. On the window-sill lies a fur cloak with a red collar. On the table is a bright red Persian carpet, on which are several folios, a massive gilded candlestick, and an inkpot. In front of it is an arm-chair with a dull green cushion and a back of the same colour. On the wall above the table hang a shield with tassels, a sword in a red scabbard ornamented with yellow, and a Persian shawl. In the left foreground a javelin is placed against the wall. In the right background is a bed with a dark red cover, a white pillow, and green curtains. Through the window, the dull cherry-coloured curtains of which are drawn back to the left, is seen a landscape with high buildings. On the wall outside grows a green vine. A small full-length figure. Painted about 1646.

Canvas, 25 inches by 29 inches.

Mentioned by A. Rosenberg, *Zeitschrift für bildende Kunst*, xxii. p. 163.

Exhibited at the British Institution, London, 1864, No. 91; at the Royal Academy Winter Exhibition, London, 1883, No. 226, and 1899, No. 19 [as "Man reading"]; at Amsterdam, 1898, No. 63.

Sales.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 145.
Sir W. W. Knighton of Blendworth Lodge, London, May 21, 1885.
Otto Pein of Berlin, Cologne, October 29, 1888, No. 65 (40,000 mark).

In the Jacobson collection, Copenhagen; bequeathed to the Glyptothek [before 1899].

In the Ny Carlsberg Glyptothek, Copenhagen.

54*a*. **Daniel.**—A small picture.

In the collection of Pieter Croon, Amsterdam, February 20, 1650. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 128.

55. **SUSANNA AT THE BATH.** Sm. 41; Bode 255; Dut. 36; Wb. 21; B.-HdG. 322.—Susanna, turning to the left, is about to descend the stone steps from the right into the water. She is surprised by the two Elders. One of them tries with his left hand to tear away her bathing-towel, and makes a threatening gesture with his clenched right fist. The more aged of the two men, behind to the right, hobbles forward out of the shadow. Susanna, shivering, stands with one foot in the water; with her right hand she presses the towel firmly against her body with a gesture of alarm, and holds her left arm before her bosom. She looks out of the picture with an expression of dread and entreaty. On the stone bench to the right lies her rich gown of brilliant red. To the left, beyond the basin, are the terraces, arcades, and towers of the royal palace of Babylon.

On the bank is a peacock. A couple are walking amid the bushes. Small full-length figures.

Signed on the right at foot on the edge of a step, "Rembrandt f. 1647"; oak panel, 30 inches by 36 inches.

There are painted studies for the Susanna in the Louvre (58) and in the collection of Léon Bonnat, Paris (60); for the elder in front in the Bischoffsheim collection, Paris (59), and in the Von Nemes collection, Budapest (56).

A finished drawing is in the Landesgalerie, Budapest, reproduced in *Handzeichnungen der Albertina*, 286. A study in red chalk is in the Berlin Print-room, reproduced by Lippmann and Hofstede de Groot, 20. A chalk study for the Susanna is also in the Berlin Print-room, reproduced by Lippmann, 197. Several pen-and-ink studies for the elder in front were in the collection of J. P. Heseltine (HdG. 986 and 1021).

Engraved in mezzotint by R. Earlom, 1769.

Mentioned by Bode, pp. 485, 591; by Dutuit, p. 25; by Michel, pp. 323, 551 [247, 249-50, 436]. For the relation of this and other pictures of "Susanna" by Rembrandt to a picture by Lastman, *see* Valentiner in the *Zeitschrift für bildende Kunst*, November 1907, and Kurt Freise, *P. Lastman*, pp. 249, etc.

Exhibited at the Royal Academy Winter Exhibition, London, 1883, No. 236.

Possibly in the collection of Adriaen Banck, Amsterdam, who in 1647 bought a "Susanna" from Rembrandt for 500 florins and sold it to Adriaen Maen of Schiedam in 1660 for 560 florins. *See* Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 207, 232.

Sales.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 511), No. 66 —but No. 65 of the original catalogue—(700 florins).

J. A. J. Aved, Paris, November 24, 1766 (2760 francs).

In the collection of Edmund Burke, London, 1769.

Sale.—Sir Joshua Reynolds, London, March 11, 1795 (£156, according to Sm.).

In the collection of Sir E. Lechmere, Bart., The Rhydd, till 1883.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 135; sold in 1883 to Berlin.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828E.

56. **STUDY OF AN ELDER'S HEAD FOR THE "SUSANNA."**—A study for 55. Half-length, in profile to the left. He holds his clenched right fist before his chin. He wears a high cap, and has a small peaked beard and whiskers.

Panel, 9 inches by 7 inches.

A replica, relatively somewhat narrower, is in the Bischoffsheim collection (59).

Exhibited at Düsseldorf, 1912, No. 44.

In the collection of Count Rizea.

In the possession of the London dealers Dowdeswell.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Marczell von Nemes, Budapest, sold in Paris, June 17, 1913, No. 62 (54,000 francs).

57. **SUSANNA AT THE BATH.** Sm. 42; Bode 12; Dut. 33; Wb. 337; B.-HdG. 193.—Susanna, undraped, rises to the left to

descend into the bath, and turns her face towards the spectator. She appears to be startled by a rustling behind her in the bushes, where the face of one of the elders is visible to the right. With her right hand she covers her thighs with a white linen cloth, and holds her left hand up to her bosom. On the stone bench to the right, from which she is rising, lie her deep red dress, trimmed with gold, and her embroidered shift. Her dull golden hair, fastened on the top of her head with a black ribbon, falls over her right shoulder and on to her back. She wears a string of large pearls round her neck and two pearl bracelets on each arm. The low stone pillar beside the steps leading down to the water is curiously carved; upon it, behind her to the left, is a casket of ointment standing in a gold salver. In the background is the courtyard of the palace of Babylon, with a projecting wing shaped like a tower, a terrace, and a low balustrade above. Beyond is a hill. Strong light falls from the left on the woman's figure and on the white shift. Small full-length figure.

Signed on the right at foot, Rembr | ant f. (The letters to the right f. 163 | 7 of the vertical line are on an added strip); oak panel, 19 inches by 15½ inches—a strip 1½ inches wide has been added on the right.

The picture appears to have been painted for a frame rounded at top.

Engraved in outline by A. L. Zeelander after the drawing by Heideloff in Steengracht's work on The Hague Gallery, No. 27.

Mentioned by Vosmaer, pp. 163, 514; by Bode, pp. 451, 558; by Dutuit, p. 36; by Michel, pp. 226, 565 [174, 440].

Sale.—P. J. Snijers, Antwerp, May 23, 1758 (Terw. 202), No. 39 (157 florins).

In the collection of G. van Slingeland, The Hague.

In the private collection of the Stadholder William V., The Hague, 1770 (Terw. p. 709).

In the Royal Gallery, The Hague, 1910 catalogue, No. 147 [Sm. valued it in 1836 at £315].

58. **SUSANNA AT THE BATH (or, A WOMAN BATHING).** Bode 286; Dut. 37; Wb. 272; B.-HdG. 324.—Susanna, turned to the left, is about to descend the steps into the bath. She places her right foot in the water and turns her head sideways towards the spectator, with an expression of alarm. With her right hand she presses a large bathing-towel against her body, and with her left hand holds her hair, which is falling over her right shoulder. Full light falls from the front on the figure, which is strongly relieved against a dark background of trees. Full-length, about a third of life size. Painted about 1647. A study for 55 (Berlin). [Possibly identical with 61*b*, although this was said to be dated 1653 and to be smaller.]

Oak panel, 24½ inches by 19 inches.

Engraved by R. Earlom.

Mentioned by Vosmaer, pp. 214, 526; by Bode, pp. 486, 595; by Dutuit, p. 35; by Michel, pp. 325, 526 [249, 435].

In the La Caze collection, bequeathed to the Louvre in 1869.

In the Louvre, Paris, 1907 catalogue, No. 2550 (old No. 97).

59. **STUDY OF AN ELDER'S HEAD FOR THE "SUSANNA."**—A study for 55 (Berlin). A replica of 56 (M. von Nemes), for which *see* the description.

Panel, 10½ inches by 9 inches.

In the collection of L. Nardus, Suresnes.

Sale.—P. Widener and others, Amsterdam, June 30, 1909, No. 15.

In the possession of the Paris dealer F. Kleinberger.

In the collection of F. de Bischoffsheim, Paris.

60. **STUDY OF THE HEAD OF SUSANNA.** Bode 290; Dut. 35; Wb. 294; B.-HdG. 323.—In profile to the left, turning her head to the spectator and holding her left hand at her bosom. She has dark eyes, and brown hair falling over her right shoulder and covered at the back of the head with a yellow cap. Round her left wrist is a gold bracelet. Dark background. A small half-length. A study for 55 (Berlin).

Oak panel, 8½ inches by 7 inches.

Mentioned by Bode, pp. 486, 596; by Dutuit, p. 51; by Michel, pp. 325, 565 [249, 435].

Exhibited at Amsterdam, 1898, No. 67; in Paris, 1911, No. 129.

Sale.—His de la Salle of Paris, London, 1880.

In the collection of Léon Bonnat, Paris.

61. **Susanna at the Bath.**—She sits, seen in profile, completely undraped at the edge of the water beneath a cliff. Under her is a white cloth covering her clothes. Her whole back is in strong light, while the front of her body is in light and shade. Her long fair hair is in charming disorder. She has not yet noticed the two elders, who are concealed behind her and, leaning on a balustrade, watch her eagerly. Reeds and other water-plants form the accessories. Painted thickly and broadly, but not without care.

Panel, 17 inches by 13 inches.

Sale.—X. de Burtin, Brussels, July 21, 1819, No. 141 (228 florins).

61*a*. **Susanna at the Bath, surprised by the Elders.**—Very effective.

Panel.

Sale.—Amsterdam, January 25, 1830, No. 64 (30 florins, Esser).

61*b*. **Susanna at the Bath.** Sm. 618; Dut. 38.—She descends the steps of the bath timidly, and appears to have noticed some movement near her. With one hand she hastily presses to her body the loose garment round her lower limbs, and raises the other hand with a gesture of fright. Her body is bent forward and her eyes are cast down. Behind her lies the cushion, on which she has undressed. In the background one of the elders is dimly visible. [Possibly identical with 58 (Louvre).]

Dated 1653; panel, 19 inches by 14 inches.

Sale.—Sir Joshua Reynolds, London, March 11, 1795 (£156).

In the possession of the London dealer Yates, for sale, 1836 (Sm.).

61*c*. **Susanna's Accusers before the Judge.**—In a great hall, illumined by a broad beam of light, Daniel sits as judge on a throne upon a dais. He is pronouncing judgment on the two elders; one of

them pleads for mercy, while the other is struck by a guard. Susanna stands beside Daniel, with her hands clasped and her eyes cast up to heaven. She is surrounded by various dignitaries. At the foot of the dais is a scribe. At the door of the hall stands a soldier with a halberd. A composition of fourteen figures. To judge from the style, the picture might be by Leonard Bramer.

Panel, 24 inches by 33 inches.

In the collection of the Abbé Du Jardin, Bruges, catalogue of about 1840.

61*d*. **The Head of Blind Tobit.** Sm. 149.—Seen in full face. He has a bushy grey beard. He wears a red cap and a plain reddish-brown coat.

12½ inches by 18½ inches—probably the reverse.

Sale.—Viscountess Hampden, London, April 16, 1834 (£47 : 5s.).
In the collection of Dr. Fletcher, Gloucester, 1836 (Sm.).

62. **TOBIAS BIDDING FAREWELL TO HIS PARENTS.** B.-HdG. 593.—In the right foreground of a homely room the angel stands, turned to the left, in front of a table with a cover. He has a light robe; his hat is in his right hand, and his grey-green cloak is thrown over his left shoulder. Behind the table Tobias, in a dull yellow cloak over an embroidered white shirt, stretches out his right hand to bid farewell to his father who sits on a chair in shadow to the left. Behind the two stands the mother, in a dull red jacket and red head-dress. In front of the table is a low chair with a red cushion. Small full-length figures. Painted about 1661-63.

Traces of a signature are on the left at foot; canvas, 25 inches by 30 inches.

In the Hermitage Palace, Petrograd; brought out of the store-room into the gallery in 1904.

63. **Tobias setting out from his Home.** Sm. 46.

In the collection of the Duke of Brunswick, 1836 (Sm.). Sm. confused the museums at Oldenburg and Brunswick. The picture which he mentions is a school-piece at Oldenburg.

64. **TOBIT AND HIS WIFE.** Sm. 51; Bode 34; Dut. 41; Wb. 20; B.-HdG. 249.—In a homely room, into which the full light of evening penetrates from a tall window with the lower casement open on the left, the aged Tobit sits behind the fire burning on the floor. He is turned to the left. He holds his stick in his left hand, and raises the right as if to reprove his wife, who stands beside him to the left, for stealing the goat. The wife, in black with a kerchief on her head, holds the goat with her right hand. To the right, in the dark background, is a bed. To the left, in a recess by the window, are pots and crockery. Small full-length figures. [Pendant to 85.]

Signed on the right at foot, "Rembrandt f. 1645"; panel of an unknown foreign wood, 8 inches by 10½ inches.

Mentioned by Vosmaer, pp. 262, 537; by Bode, pp. 475, 562; by Dutuit, p. 25; by Michel, pp. 301, 551 [230, 436].

Sale.—Amsterdam, April 17, 1759, No. 103 (27 florins, Yver).

In the picture gallery in the Royal Palace, Berlin, as early as 1786; *see* Nicolai, *Beschreibung von Berlin*, ii. 885.

In one of the Royal palaces, Potsdam; transferred to the Berlin Museum, 1830 [valued by Sm. in 1836 at £84].

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 805.

64*a*. **TOBIT'S WIFE BRINGING THE GOAT TO HER HUSBAND.**—Tobit sits in a room, wearing a dull light red robe trimmed with fur and having a wide flowered border. His wife has a coloured kerchief, a reddish skirt kilted over a grey petticoat, and a light grey jacket. At the man's feet is a poodle. To the right is a fire; above to the right is a basket.

Signed on the left with the monogram "R H," and dated 1626; oak panel, 15½ inches by 12 inches.

In the Shugin collection, Moscow

65. **TOBIT AND HIS WIFE.** Sm. 50 (?); Dut. 42; Wb. 167; B.-HdG. 331.—In the left background of a homely room, beside the hearth with a pot on the fire, the aged Tobit sits in a thoughtful attitude, turned to the right with his hands folded. Nearer the front, on the left, his wife, seen from the back, sits spinning at the window. Tobit wears a dark brown robe, trimmed with fur, and a cap. His wife wears a red jacket, and a white cap and apron. Through the open window to the left is a view of a courtyard with a green tree in front of a red roof. In the window hangs a bird-cage. On the floor to the left are two crutches and a broom. Small full-length figures.

Signed at foot in the left centre, "Rembrandt f. 1650"; oak panel, 16½ inches by 21½ inches.

Mentioned by Dutuit, p. 43; by Michel, p. 559 [432].

Exhibited at the Guildhall Art Gallery, London, 1895, No. 100; at the Royal Academy Winter Exhibition, London, 1899, No. 47.

Sales.—(Possibly) P. van Buytene, Delft, October 29, 1748 (Hoet, ii. 231), No. 91 (28 florins).

D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 81 (200 florins, Yver).

(Possibly) R. de Saint Victor, Paris, November 26, 1822 (1800 francs).

(Possibly) Erard, Paris, April 23, 1832 (982 francs, Chaplin) [Sm. gives the dimensions of the picture in this and the preceding sale as 12 inches by 15 inches].

In the collection of Sir Francis Cook, Bart., Richmond.

In the collection of Sir Frederick Cook, Bart., Richmond.

66. **Tobit and his Wife.** Sm. 49; Wb. 494; B.-HdG. xvii.—They sit at a window to the right of a homely room. The woman, with her back to the spectator, sits on an upturned basket near the front at her spinning-wheel. Tobit, farther back, is turned to the left; his hands are folded and his eyes closed. Beside him, to the left, is a table with cooking utensils on it; at the back is a bed. On the floor in the left foreground is a lighted fire, with two pots and some firewood. The light enters at

the window and illumines most vividly the figure of Tobit. Painted about 1636-38.

See Hofstede de Groot, *Urkunden über Rembrandt*, No. 45.

An old copy is in the Hofje van Aarden, Leerdam ; another is in a private collection in Philadelphia.

The original is lost. Described from an engraving by W. de Leeuw, with the inscription, "Rembr. van Rijn inv. W. d. Leeuw fecit," and a quatrain by C. G. Plempius.

67. **TOBIAS AND THE ANGEL.**—At the foot of a hill. The angel, turned to the left, sits on the ground, holding a staff in his left hand ; his feet are bare. In front of him stands Tobias, clad in a red coat ; he bends down to the right and adjusts his garment on his left leg. On the extreme left is a little dog at a pool. In the background to the right is a lofty cliff, while to the left is a spacious landscape with sky. Small full-length figures. Painted about 1650. Formerly attributed to Govert Flinck.

Signed on the left at foot, "R." ; canvas, 34 inches by 29½ inches.

A pen-and-ink sketch for the picture is in the collection of Léon Bonnat, Bayonne ; reproduced by Lippmann, 183.

In the possession of the Berlin dealer Auerbach.

Sale.—H. Emden of Hamburg, Berlin, May 3, 1910, No. 80—as the work of Govert Flinck.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828N ; given by the director, W. Bode, in 1910.

68. **TOBIAS AND THE ANGEL.** Sm. 44, 45, 47, and Suppl. 19 ; Wb. 230 ; B.-HdG. 344.—Near the side of a rocky hill, beside the edge of a pool in the immediate foreground, Tobias, in a reddish-brown coat, sits on the ground, shrinking back from the fish which rises from the water to the right, and at which his dog is barking. The angel, in white, with outspread wings, stands behind Tobias, encouraging him and ready to help him up. The water spreads to the right along the foot of the hill, to which a road leads under a viaduct. Above is a small fort. In the twilight of late evening. Small full-length figures. Painted about 1655.

Oak panel, 31 inches by 27 inches.

Like numerous episodes from the Book of Tobit, this has afforded Rembrandt material for numerous drawings ; but as they differ in details, it cannot be definitely asserted that they were studies for this particular picture. Those which resemble the composition most closely are a drawing in the Albertina, HdG. 1406, photographed by Braun, No. 70675 ; a drawing in the Dresden Print-room, reproduced by Woermann, *Dresdener Handzeichnungen*, viii. 296 ; and a drawing in the Klinkosch sale.

Engraved in mezzotint by James MacArdell.

Mentioned by Waagen, iii. 207 [by Michel, p. 431].

Exhibited at the British Institution, London, 1839, No. 18 ; at the Royal Academy Winter Exhibition, London, 1893, No. 89 ; 1899, No. 87 ; and 1912, No. 53 ; at Amsterdam, 1898, No. 87.

Sales.—Jacques de Roore of Amsterdam, The Hague, September 4, 1747 (Hoet, ii. 208), No. 109 (121 florins, Van Spangen—or W. Gibbs).

Sir Joshua Reynolds, London, March 11, 1795 [£11 : 11s., according to Sm.].

Robit, London, 1801, No. 137 of Bryan's catalogue ; *see* Buchanan, *Memoirs of Painting*, ii. 71.

G. Hibbert, London, June 13, 1829 [£94 : 10s., according to Sm.].

Lord Northwick, Thirlstane House, Cheltenham, July 26, 1859, No. 1705.

In the collection of John Graham-Gilbert, Glasgow ; bequeathed to the city by Mrs. Graham-Gilbert in 1877.

In the Glasgow Art Gallery, 1911 catalogue, No. 805.

68*a*. **LANDSCAPE WITH FIGURES REPRESENTING THE STORY OF TOBIAS AND THE ANGEL.** Sm. 43.—In a hilly landscape the angel leads Tobias, who carries the fish under his right arm, over the great stones in the foreground, giving a passage over a stream which widens on the right into a pool. Beyond is a great clump of trees. To the left is a view of the hilly distance with a cottage amid trees. On the road sits a man, seen from the back ; in the distance are two small figures. Painted about 1655. The picture used to hang too high to be properly estimated. Since it has been hung lower, and thus made accessible for close examination, the doubts as to its authenticity seem to the author no longer justifiable. The peculiar cracks in the sky are probably caused by undue exposure to sunlight.

Panel, 22 inches by 34 inches.

Engraved by J. Appleton.

Mentioned by Vosmaer, p. 315, note 1 ; by Dutuit, p. 32 [by Michel, p. 431].

Exhibited at the British Institution, London, 1815, No. 26.

In the collection of John Barnard, London.

In the possession of the London dealer T. Emmerson.

In the collection of the Rev. W. Holwell-Carr, who bequeathed it in 1831 to the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 72.

68*b*. **Tobias and the Angel.**

Mentioned by A. Bredius in the *Revue de l'Art Ancien et Moderne*, xxviii. p. 413.

In the collection of Lambert Doomer, Amsterdam ; in the inventory of his effects, 1700.

68*c*. **Tobias and the Angel.**

Exhibited in the British Institution, London, 1858, No. 95.

Then in the collection of Earl Howe, Gopsall.

68*d*. **Tobias and the Angel.**

25½ inches by 19½ inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1885, No. 135.

Then in the collection of Stephen Tucker.

69. **TOBIAS RESTORING HIS FATHER'S SIGHT.** Sm. 52 ; Bode 21 ; Dut. 43 ; Wb. 4 ; B.-HdG. 216.—Near the window to the left of a homely room sits Tobit. His son, in a green robe and a

white turban, stands behind him, anointing his blind eye with the ointment that he has brought home from his journey. In front of the old man stands his wife, turned to the right; she holds his hands during the operation. The angel, in a white robe, with wings outstretched, stands to the left behind the group, and looks on attentively. In the dark foreground, on the extreme left, two other figures are dimly visible. The lines of the roof are seen above. In the background there is a pot on the fire; on the wall are some onions; near them is a winding staircase with a barrel below it. On a bench near Tobit lie his son's travelling-cloak and sword. In the left foreground are a chair, a spinning-wheel, and a basket; to the right is a dog. The light falls from the left through the window upon the main group. Small full-length figures.

Signed to the left on the back of the chair, "Rembrandt f. 1636"; oak panel, 19 inches by 15½ inches.

An old copy in the Brunswick Museum, 1910 catalogue, No. 239*c*, there attributed to G. van den Eeckhout, is more than a third wider on the right, showing the beginning of the staircase, a pump, kitchen utensils, and a cat, at which the dog is barking. Probably, therefore, the Brussels composition has been cut down on the right, for Marcenay's etching shows the whole dog, and, in the left foreground, a group of five spectators.

Etched by A. Marcenay, 1755, and, with variations, by Greenwood.

Mentioned by Vosmaer, pp. 164, 511; by Bode, pp. 445, 560; by Dutuit, p. 50; by Michel, pp. 231, 560 [178, 430].

Exhibited at Düsseldorf, 1904, No. 367.

Sales.—(Possibly) Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 511, and Terw. 22), No. 69—but No. 70 of the original catalogue—(30 florins); measuring 12 inches by 20 inches.

(Possibly) Count Fraula, Brussels, July 21, 1738 (Hoet, i. 530), No. 135 (175 florins); measuring 11½ inches by 22½ inches.

Prince de Carignan, Paris, July 30, 1742 (1101 francs, with pendant, "Joseph telling his dreams," 14); *see* Ch. Blanc, i. 33.

In the collection of the Marquis Voyer d'Argenson, Paris, 1755; according to the inscription on Marcenay's etching.

Sales.—Jan Gildemeester, Amsterdam, June 11, 1800, No. 181 (1005 florins, Westerwoud); measuring 18 inches by 15 inches.

G. Hibbert, London, June 13, 1829 (£113 : 5s., Jennings).

In the collection of the Duc d'Arenberg, Brussels; W. Bürger's catalogue, No. 52.

69*a*. Tobias restoring his Father's Sight.

In the collection of Charles Jennens, London, 1761; see *London and its Environs described*, printed for R. and J. Dodsley at Pall Mall.

70. **THE ANGEL DEPARTING FROM THE FAMILY OF TOBIT.** Sm. 53; Bode 268; Dut. 44; Wb. 270; B.-HdG. 219.—The family of Tobit are assembled at the house-door on the left. The angel, seen from the back, wears a long white robe and a pale red jacket embroidered with gold; he flies up to the right in a gleaming cloud, filling the upper right portion of the picture. Tobit, bare-headed, with a long white beard, has fallen on his knees in an attitude of devotion before the steps, and presses his folded hands on the ground. Behind him is his

son, half-kneeling; with open mouth, he looks up in astonishment, and stretches out his hands. Of the two women in the doorway, the young daughter-in-law Sarah, turned to the right, has her hands folded, and looks up with a devout air at the angel, while the aged Anna turns away her head in alarm and lets her crutch fall. Anna wears a large dark hood, while Sarah's hair is covered with a transparent veil. The dog, barking in fear, cowers against the two women. Above the house-door grows a vine; to the right is a view of a wooded slope in the distance. Small full-length figures.

Signed on the left at foot on a base, "Rembrandt f. 1637"; oak panel, 27 inches by 20½ inches.

The composition is based, as Vosmaer has already remarked, on a wood-engraving after Maerten van Heemskerck. *See* Hofstede de Groot in the *Jahrbuch der Königlichen Preussischen Kunstsammlungen*, 1894, iii.

A copy occurred in the—

Sales.—P. C. Hasselaar, Amsterdam, November 28, 1797, No. 2 (705 florins, Achtienhoven for Brentano).

J. A. Brentano, Amsterdam, May 13, 1822, No. 281 (590 florins).

F. J. Mensart and others, Amsterdam, September 2, 1824, No. 146 (430 florins, Engelberts).

(Probably) O. W. J. Berg, Amsterdam, July 7, 1825, No. 93 (370 florins).

A later replica, in which the angel, contrary to the legend, flies towards the family of Tobit, was—

Engraved by A. Walker in the Nathaniel Hone collection, 1765; and by J. P. Cook.

Mentioned by Waagen in the Wombwell collection, 1854 (ii. 308); by Sm. 54; by Vosmaer, p. 514; by Michel, p. 232, note [179, note].

Sales.—De Mortain, Paris, February 5, 1776; *see* Ch. Blanc, i. 348.

F. G. Baron van Lynden van Hemmen and others, Amsterdam, November 10, 1846, No. 96 (125 florins, Roos).

Fraser and others, London, May 7, 1904, No. 101.

A version on copper was in the sale:—Stadnitsky and Müller, Amsterdam, May 16, 1831, No. 82 (78 florins, Van den Berg).

Probably also the picture—panel, 25½ inches by 21½ inches—described as "The Angel disappearing from the Family of Manoah" in the sale, Amsterdam, April 9, 1783, No. 45, was a similar replica or copy.

Other copies are in the Wesendonck collection, formerly in Berlin, and in the collection of Théodore Duret, Paris.

Engraved by Denon, J. de Frey, Malbête in the *Musée Français*, Prevost in Filhol (ii. 141), in London (ii. 55), and A. F. Oeser.

Mentioned by Vosmaer, pp. 164, 514; by Bode, pp. 444 *f.*, 594; by Dutuit, p. 35; by Michel, pp. 232, 562 [178-9, 434].

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 543), No. 281 (300 florins).

In the French Royal collection; in the Luxembourg in 1750, and in the Louvre since 1785 (Engérand, p. 527).

In the Louvre, Paris, 1907 catalogue, No. 2536 [valued by the experts in 1816 at 30,000 francs].

71. **A LARGE INTERIOR WITH A HIGH PRIEST.**—The priest has the features of Rembrandt's father. He stands in profile

to the left at a table, serving as an altar, on which are two lighted candles. He wears a golden robe and is writing in a book upon the altar. The altar-cloth has a gold and silver border. Above the edge of the altar hangs a print. Painted about 1631-32.

Panel, about 22½ inches by 18½ inches.

A copy is in the collection of Madame von Czosnowska, at present housed in Count Zieduszycki's Gallery, Lemberg.

Mentioned by Hofstede de Groot in *Onze Kunst*, 1912.

Sales.—Amsterdam, September 7, 1803, No. 139 (350 florins).

(Probably) Van Roothaan, Amsterdam, March 29, 1826, No. 52 (31 florins, Engesmet)—as by J. Lievens.

In the collection of T. Humphry Ward, London.

In the collection of J. Walter, London.

71*a*. **A Prophetess.**—A small picture.

Sale.—Amsterdam, April 17, 1708, No. 268.

71*b*. **A Princess casts herself at the Feet of a Personage of High Rank.**—The personage advances leaning on a staff. Several figures at the back.

Panel, 14 inches by 10 inches.

Sale.—O. A. Spitzen, Zwolle, October 15, 1889, No. 7.

71*c*. **A Patriarch on his Couch.**—A visitor blesses him. Near him is a youth with two hounds. Vigorously painted.

Canvas, 24½ inches by 31½ inches.

Sale.—J. Danser Nijman, Amsterdam, August 16, 1797, No. 231 (37 florins).

72. **ZACHARIAS IN THE TEMPLE.** Sm. 135; B.-HdG. 42.—He stands turned to the right, almost in profile, holding with both hands an open folio. He has a full grey beard and wears a rich and fantastic priestly costume, consisting of a long white under-garment with wide sleeves and over it a light gold-embroidered mantle fastened with a brooch. He has a head-dress shaped like a helmet and adorned with gold; a long veil falls down from the back of it. On the right is an octagonal table with a greyish-green cloth; on it stands a large silver vase, near which is leaning the priest's staff. Farther back is an arm-chair. To the left, behind the prophet, is a dark curtain, apparently concealing a throne or altar. A small full-length figure. Painted about 1631-32. The figure of the priest is repeated very nearly in Rembrandt's etching "The Circumcision," Bartsch 48 [Hind 19]; in this he holds a staff, and smoke rises from the vase on the table.

Signed on the right at foot, "Rembrandt f."; oak panel, 23 inches by 19 inches.

An old copy is in the Schwerin Museum, 1882 catalogue, No. 577, doubtfully attributed to Salomon Koninck.

Exhibited at Amsterdam in the Rembrandt Exhibition, 1898, No. 19, and by the dealers Fred. Muller and Co., 1906, No. 107; and in Paris, 1911, No. 115.

Sale.—De Julienne, Paris, March 30, 1767 (150 francs)—according to Dutuit.

In the collection of Jeremiah Harman, 1836 (Sm.).

Sale.—J. Harman, London, May 17, 1844 (£157 : 10s., Baillie).

In the collection of Captain E. Purvis, 1875.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 117.

In the collection of A. Lehmann, Paris.

72*a*. **The Holy Ghost appearing to Zacharias and Elisabeth.** —Vigorously painted.

Panel, 18½ inches by 17½ inches.

Sale.—Amsterdam, April 27, 1774, No. 29.

73. **The Annunciation.** Sm. 56.—The Virgin kneels beside a little fountain. On the opposite side of it stands the angel with outspread wings, delivering the heavenly message. A choir of angels is seen above.

The original is lost. Described by Sm. from the engravings by Lagrenée and Depréel.

74. **THE SALUTATION.** Sm. 57; Bode 240; Dut. 45; Wb. 258; B.-HdG. 241.—On the terrace of a palatial building adorned with a fantastic column, which stands on a hill to the left high above a town, Elisabeth greets Mary, who comes as the day is waning. Mary, in profile to the left, is embraced by the aged Elisabeth, who looks on her with emotion; a negress takes off her travelling-cloak. In the doorway to the left the aged Zacharias comes forward, leaning his left hand on a boy's shoulder. The driver of Mary's ass with the animal is seen on the left, half-way down the hill. In front of the group is a light brown poodle, half-cropped. Mary wears a bluish-green jacket and a dark purple skirt; she has a white cap tied with a red ribbon. Elisabeth wears a cherry-coloured gown and a substantial head-dress of many colours. The negress is in dark red. The white-bearded Zacharias and his youthful attendant are bare-headed and wear dark clothes. In the left foreground are a peacock and peahen with their young; to the right is a stone basin. In the distant valley is a town with a church in a heavy Gothic style. Smoke rises from Zacharias' house behind the group of women. Small full-length figures.

Signed in the centre at foot on a step, "Rembrandt 1640"; oak panel, rounded at top, 22½ inches by 19 inches.

Engraved by J. Burnet, 1813; etched by P. J. Arendzen in Hofstede de Groot, *Masterpieces of Dutch Art in English Collections.*

Mentioned by Vosmaer, pp. 212, 522; by Bode, pp. 447, 589; by Dutuit, p. 49; by Michel, pp. 266, 588 [204-5, 434]; by Waagen, ii. 165; by Meusel, *Miscellanea*, vol. xv. p. 163.

Exhibited at the British Institution, London, 1834, No. 114; at the Royal Academy Winter Exhibition, London, 1870, No. 36; 1895, No. 88; 1899, No. 52; and at Amsterdam, 1898, No. 45.

In the collection of the King of Sardinia.

In the collection of Prince Eugène of Savoy, Vienna, No. 122.

Imported into England by Nieuwenhuys about 1807; purchased by the Marquis of Westminster in 1812.

In the collection of the Marquis, afterwards Duke, of Westminster, London; 1888 catalogue, No. 33 [in this collection in 1899].

In the collection of Alfred de Rothschild, Halton Manor.

75. **Zacharias in the Temple.** Sm. 134.—This is probably the subject of the picture described by Sm. as follows: "A priest performing evening service. The interior of a Jewish temple, with an altar on the right, before which a priest is performing service. Several persons are present, some of whom are at their devotions, and a youth holds the skirt of the priest's robe. The gloom of evening gives a solemn effect to the scene. This is a finished study."

In the collection of Major-General Davy, Tracy Park, 1836.

76. **The Naming of John the Baptist.**—Zacharias writes the name on a tablet. Ten figures.

21½ inches by 28½ inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 526), No. 91 (17 florins).

77. **THE ADORATION OF THE SHEPHERDS.** Sm. 58; Bode 172; Dut. 48; Wb. 121; B.-HdG. 316.—On the left sits the Virgin Mary in a red gown, with the Child lying in front of her. She looks at two shepherds opposite to her, who kneel in adoration before the Child. Joseph stands to the right behind the Virgin; beside him are two other figures. The right side of the picture is occupied by other country folk, who draw near out of the gloom of the lofty stable. In front of them is a bearded old man with a lantern; close to him are a woman carrying a child, a boy with a dog, and two men. On the left, behind the Holy Family, is an ox. A basket hangs on a post above the principal group. Small full-length figures.

Signed, "Rembrandt f. 1646"; canvas, 25 inches by 22 inches.

A copy is in the Metropolitan Museum, New York, 1908 catalogue, No. 241.

A finished pen-and-wash drawing, which occurs also in several less fine examples, was in the collection of J. P. Heseltine, London; reproduced by Lippmann, No. 88.

Engraved by S. Bernard, R. W. Sievier, J. Burnet, H. C. Shenton.

Mentioned by Vosmaer, pp. 265, 540; by Bode, pp. 475, 583; by Dutuit, p. 32; by Michel, pp. 322, 556 [247, 431].

Exhibited at the British Institution, London, 1815, No. 41.

Sales.—Maréchal de Noailles, Paris, 1767 (2751 francs).
Bandeville, Paris, December 3, 1787 (3000 francs).
Tolozan, Paris, February 23, 1801 (10,000 francs).

In the collection of John Julius Angerstein, London; bought as a whole in 1824 for the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 47.

78. **THE ADORATION OF THE SHEPHERDS.** Sm. 59; Bode 105; Dut. 49; Wb. 100; B.-HdG. 315.—In the right foreground sit the Virgin Mary and Joseph. They show the Child to the astonished shepherds, three of whom on the left have fallen on their knees in adoration, while others come forward with a lantern. Bright light falls from a lamp, which Joseph holds. Behind him in the gloom are seen the ox and the ass; on a beam above are some hens. Small full-length figures.

Signed on the left at foot, ". . . ndt f. 1646"; canvas, rounded at top, 38½ inches by 28½ inches.

Etched by C. Hess.

Mentioned by Vosmaer, pp. 265, 540; by Bode, pp. 475, 572; by Dutuit, p. 30; by Michel, pp. 322, 554 [247, 439]; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 107.

In the collection of Prince Frederick Henry of Orange, Stadholder of the Netherlands, to whose commission Rembrandt painted it, with a "Circumcision of Christ," now lost (82*a*), for 2400 florins.

In the collection of the Prince's widow, Amalia von Solms, in the Oude Hof, The Hague, 1667 inventory, No. 67; but not in the inventory of the effects divided among her four daughters.

Probably, therefore, in the collection of the grandson of Amalia von Solms, William III. of Orange, King of England, till 1702.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf; *see* Van Gool, ii. p. 538; transferred with that collection to Munich in 1806.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 331 [Sm. valued it in 1836 at £630].

78*a*. The Nativity.

It is uncertain whether two or more of the following were identical:

In the collection of Lodewijck van Ludick, Amsterdam, about 1662; bought by him from Rembrandt with a "Circumcision" (83*a*) for 600 florins. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 253.

In the collection of Louis Rinaldi, Amsterdam; sold by him, February 16, 1684, to Jacques La Vesne (for 50 florins). *See* A. Bredius, *Oud Holland*, 1910, p. 10.

Sales.—Johan van Tongeren, The Hague, March 24, 1692 (Hoet, i. 14), No. 59 (152 florins); very fine.

Willem van Haansbergen, The Hague, June 19, 1755 (Terw. 130) No. 56—but No. 232 of the original catalogue—(10 florins 10 Versteeg); fine light and shade.

79. **The Adoration of the Shepherds.** Sm. 60, and Suppl. 31.—[This picture is composed of about the same number of figures as the preceding (78, Munich); but the Virgin is here seen seated on the left, with her hands united, and her head inclining down in an attitude of devotion. Joseph stands on the farther side of the crib, with a lighted candle in one hand, the flame of which he screens with the other; two shepherds are kneeling in adoration, and a third stands near with a staff in his hand; the remainder of the shepherds, and others, are on the right, and some of them appear to be conversing together.]

Canvas, 21½ inches by 27½ inches.

The same subject was engraved by Falbe (Sm.).

In the possession of the dealer Lafontaine, who imported it into England in 1818 [but not finding a purchaser at £472 : 10s., he took it back to Paris, according to Sm.].

In the Boursault collection, Paris, 1836; bought as a whole by the dealer Arteria for Edmund Higginson before 1842 (Sm.).

Sale.—E. Higginson of Saltmarsh Castle, London, June 1846, No. 101 (£110, Baily).

79*a*. **The Adoration of the Shepherds.**
45½ inches by 35 inches.

Sale.—J. Gillott, London, April 19, 1872, No. 344 (£22 : 1s., Everard).

80. **SIMEON IN THE TEMPLE (or, The Presentation in the Temple).** Sm. 64 and 68; Bode 10; Dut. 52; Wb. 338; B.-HdG. 44.—In the right centre foreground of a lofty Gothic temple the grey-haired Simeon, clad in a flowing robe of gold brocade, kneels, holding the Child in his arms. Beside him kneels the Virgin Mary, in a light blue gown and veil; she looks at the Child. To the left, a little nearer the front, stands the high priest, with his back to the spectator; he wears a long robe of deep purple and a coloured head-dress, and raises his arms to bless the Child. Round the group are several old men; among them kneels Joseph, holding the dove. In the immediate foreground to the right sit two old men, seen in profile. In the right background is a high flight of broad steps, leading to the high priest's throne, above which is a high canopy. On the steps are many figures.

Signed on the right at foot with the monogram, "R H L 1631"; oak panel, 24 inches by 19 inches.

A rounded strip 5 inches high was added in the eighteenth century at the top of the panel to make it match "The Young Mother" by Gerard Dou (110) in the same gallery; this addition is now covered by the frame.

A copy by W. de Poorter is in the Dresden Gallery, No. 1394. Another copy by Van Schijndel is in the Loeb collection, Caldenhof, near Hamm.

Engraved by J. de Frey in the *Musée Français*; by Devilliers the elder, after Plonski, in the *Musée Napoléon*; in aquatint by Bierweiler; in outline by Heideloff in Steengracht's work on the gallery. Lithographed by C. C. A. Last in Desguerrois' work on the gallery; by J. D. Steuerwald in *Een Kunstpraatje*; chromolithographed by Spanier; engraved on wood by J. W. G. Zimmermann and Berthold. All the reproductions, except the copy by Poorter, show the rounded piece added at the top.

Mentioned by Vosmaer, pp. 101, 488; by Bode, p. 390; by Dutuit, p. 36; by Michel, pp. 52, 565 [51, 440].

Sale.—Adriaen Bout, The Hague, August 11, 1733 (Hoet, i. 391), No. 82 (830 florins).

In the collection of the Stadholder at the Castle of Loo.

In the collection of the Stadholder William V., The Hague (Terw. 708).

In the Louvre, Paris, 1795-1815.

In the Royal Gallery, The Hague, 1910 catalogue, No. 145 [Sm. valued it in 1836 at £1890].

81. **SIMEON IN THE TEMPLE (or, The Presentation in the Temple).** Sm. 66 and 67; Bode 97; Dut. 51; Wb. 92; B.-HdG. 7.—On the right, near a column, the aged Simeon kneels in profile to the left, holding on his left arm the half-naked Child, whose form radiates light. Simeon makes a gesture with his right hand as if addressing the Virgin Mary, who kneels to the left with her hands clasped and looks anxiously at the Child. To the left, nearer the front, kneels Joseph, seen almost from the back; he holds his hat in his clasped hands and wears a dark brown coat. Behind the group stands the prophetess Anna; she wears a grey gown and a striped and coloured hood,

and lifts her hands in the act of blessing. She stands out dark against the wall which is in full sunlight. Simeon wears a light purplish-grey robe, with a broad cape of fox's fur. The Virgin Mary wears a blue cloak drawn over her head. To the right is a candle [in a bracket fixed on or near the column]; below it is a descending flight of stairs. Small full-length figures; Sm. wrongly says that there are seven (Sm. 66). Painted about 1628.

Oak panel, 22 inches by 17 inches.

In an imaginary drawing by Stolker of Rembrandt's studio, now in the British Museum, this picture stands on the easel.

A pasticcio after this picture was in the sale:—J. L. Menke, Cologne, October 27, 1890, No. 40.

Etched in reverse by Weisbrod and Le Bas, in the Le Brun Gallery, 1792; etched by W. Unger in the Weber Gallery, No. 1.

Mentioned by Vosmaer, p. 489; by Bode, p. 368; by Dulait, p. 41; by Michel, pp. 29, 553 [22-3, 438].

Sale.—(Possibly) M. de Jeude, The Hague, April 18, 1735 (Hoet, i. 437), No. 101 (41 florins).

In the collection of the Comte de Lassé, according to the Vassal de St. Hubert sale-catalogue.

Sales.—Comte de la Guiche, Paris, March 4, 1771.
Vassal de St. Hubert, Paris, January 17, 1774, No. 23 (1500 francs).
Comte Dubarry, Paris, November 21, 1774 (1110 francs).
E. G. van Tindinghorste, Amsterdam, March 26, 1777, No. 55 (3000 florins).

In the possession of the dealer Le Brun, 1792.

In the ducal collection at the Schloss, Sagan.

In the collection of Count Hohenzollern-Hechingen, Löwenberg, 1881 [bought from a Grünberg dealer by Weber in 1881].

Sale.—E. F. Weber of Hamburg, Berlin, February 20, 1912, No. 212 [No. 248 of the sale-catalogue] (225,000 mark, C. Sedelmeyer).

In the Hamburg Kunsthalle.

81*a*. **The Virgin Mary handing the Child to Simeon.**—A very fine masterpiece.

42½ inches by 54 inches.

Sale.—M. van Hoeken and T. Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 55), No. 17 (153 florins).

81*b*. **Simeon in the Temple.** *See* Sm. 65.

29 inches by 25 inches.

Sale.—Gerard Bicker van Zwieten, April 4, 1755, The Hague (Terw. 121), No. 56 (80 florins).

81*c*. **The Presentation in the Temple.**—The high priest (? the aged Simeon) rises from his seat and with a dignified air stretches out his hand as if in the act of blessing. A golden altar-table and a vase are represented realistically and afford relief to the glittering robe of the high priest. A picture that is warmly painted in every respect.

Sale.—London, June 13, 1807, No. 22 (£121 : 16s., probably Eckhardt).

81*d*. **Simeon.**

It is uncertain whether two or more of the following were identical :

In the collection of Dirck van Cattenburgh, Amsterdam, 1671 ; painted to his order and still unfinished a few months before Rembrandt's death. *See* A. Bredius in *Oud Holland*, 1909, p. 239.

In the collection of Abraham Heyblom, Dordrecht, 1685 inventory, No. 13 ; *see* A. Bredius in *Oud Holland*, 1910, p. 12.

Sales.—Amsterdam, April 17, 1708, No. 361.

Strawberry Hill, April 25, 1842, No. 100 (£36 : 15s., Dommes) ; with a great effect of light and shade. Said in the catalogue to have been bought from a very old man, for whose grandfather it was said to have been painted.

[Cf. Sm. 65, a picture in the collection of Horace Walpole, engraved by R. Earlom, measuring about 30 inches by 24 inches.]

81*e*. **Simeon with the Child in his Arms.**—He wears the robe of a high priest. Half-length figures, more than life size.

Signed, and dated 1633 ; canvas, 35½ inches by 37 inches.

Sale.—L. Casterman and others, Antwerp, July 19, 1858, No. 113.

81*f*. **Simeon with the Child.** — He kneels before a large round table covered with a red velvet carpet. The high priest addresses the Virgin Mary, and Joseph offers two turtle-doves. Ten persons stand round. A golden crown lights up the scene.

Signed, and dated 1646 ; panel, 32 inches by 26 inches.

Sale.—L. Casterman and others, Antwerp, July 19, 1858, No. 114.

82. **THE CIRCUMCISION OF CHRIST.** Sm. 69, and cf. 70 ; Bode 137 ; Dut. 53 ; Wb. 241 ; B.-HdG. 518.—In the stable at Bethlehem the Virgin Mary sits in the centre with the Child, under a canvas roof, above which is seen a ladder. A kneeling priest in a heavy yellow robe performs the rite of circumcision on the Child all clad in white. The Virgin wears a dull red gown with a yellow apron, a green and white striped veil, and a white kerchief. To the left of this group stands Joseph in a dull green robe and a white turban. He writes in a book which he holds before him in his left hand. A man with a fair red beard stands beside him to the right and looks at the book. On the extreme left behind them is a group of five men ; one has a light-coloured, and another a red, turban. In the immediate foreground to the left a boy looks on curiously. Farther back are two men, and a girl looking out of a window. On the right in half-shadow is a cow turned to the right. Full light from the left falls on the main group, and on the coverlet in the manger, which is used as a cradle. Small full-length figures.

The scene, represented in the stable, does not exactly suit the idea of "The Circumcision," which was performed in the Temple. The kneeling figure recalls rather one of the Magi in adoration. The old man standing and writing in a book might originally have been Zacharias declaring "His name is John." The elements of the three different episodes cannot all be linked to any one of them. Probably Rembrandt, while at work on the picture, passed from one subject to the other.

Signed on the right at foot, "Rembrandt f. 1661"; canvas, 22½ inches by 30 inches.

Mentioned by Vosmaer, pp. 361, 562; by Bode, pp. 525, 578; by Dutuit, p. 48; by Michel, pp. 462, 555 [360-61, 433]; by Waagen, iii. 459.

Exhibited at Leeds, 1868, No. 735; at the Royal Academy Winter Exhibition, London, 1899, No. 5; at Amsterdam, 1898, No. 115.

Sales.—Isaak van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 98), No. 1 (230 florins); a masterpiece.

(Possibly) Amsterdam, May 11, 1756 (Terw. 136), No. 7 (205 florins); although here the dimensions given are reversed, 29½ inches by 22½ inches.

In the collection of Earl Spencer, Althorp; it was there in 1836 (Sm.) and in 1899.

In the possession of the London dealers A. Sulley and Co.; sold by them to P. A. B. Widener.

In the collection of the late P. A. B. Widener, Philadelphia.

82*a*. **The Circumcision of Christ.** Wb. 486.—In the right centre the chief group is on a dais like an altar. On the right the grey-bearded high priest sits on his throne; he is turned to the left and wears the priestly head-dress and a white garment; over the back of his throne is laid his long gold-embroidered robe. He holds the Child before him, over a basin with a columnar foot, while a young priest robed in green performs the rite of circumcision. Behind them another priest, with a pastoral staff in his hand, stands erect, and seen in full face. In the right foreground, below this group, two maidens in white, holding gold vases, kneel with their backs to the spectator. On the left beside the altar-like dais kneels a bare-footed man (? Joseph) turned to the right; behind him is a woman (? The Virgin Mary), from the back of whose head falls a long veil. Behind them, and to the right behind the kneeling maidens, are other figures. In the left background three bearded men may be seen in the choir seats, which are panelled high up the back. Painted in 1646.

Semicircular at top.

A copy—on canvas, 39 inches by 29 inches—is in the Brunswick Gallery, 1910 catalogue, No. 241; it was there as early as 1710.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 107.

In the collection of Prince Frederick Henry of Orange, Stadholder of the Netherlands, to whose commission Rembrandt painted it, with an "Adoration of the Shepherds" (78), for 2400 florins.

In the collection of the Prince's widow, Amalia von Solms, in the Oude Hof, The Hague, 1667 inventory, No. 68; but not in the inventory of the effects divided among her four daughters.

Probably, therefore, in the collection of the grandson of Amalia von Solms, William III. of Orange, King of England, till 1702.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf; *see* Van Gool, ii. p. 538.

82*b*. **The Circumcision of Christ.**

Copper.

Sale.—Joan de Vries, October 13, 1738, The Hague (Hoet, i. 561), No. 28 (81 florins).

83. **The Circumcision of Christ.** Sm. 70.

The original is lost. Described from a print published (but not, as Sm. says, engraved) by P. Berendrecht. *See* Bartsch, Rembrandt, ii., anonymous pieces, No. 7. Probably not genuine.

83*a*. **The Circumcision.**

It is uncertain whether two or more of the following were identical :

In the collection of Ferdinand Bol, inventory of October 8, 1669, No. 14 ; *see* A. Bredius in *Oud Holland*, 1910, pp. 234, etc.

In the collection of Lodewijck van Ludick, Amsterdam, about 1662 ; bought by him from Rembrandt with a "Nativity" (78*a*) for 600 florins. Rembrandt was to improve the figure of the man performing the rite. On panel. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 253.

Sale.—L. Schermer, Rotterdam, August 17, 1758, No. 63.

83*b*. **The Circumcision.**—Especially well painted.
24½ inches by 17½ inches.

Sale.—Sonne and others, Amsterdam, July 5, 1759, No. 83 (2 florins 15).

83*c*. **The Circumcision.**—With many figures.
26 inches by 18½ inches.

Sale.—P. Roelfsema and others, Groningen, June 22, 1863, No. 96 in the upper anteroom.

84. **THE ADORATION OF THE MAGI.** Sm. 61, 62, 63 ; Bode 182 ; Dut. 50 ; Wb. 133 ; B.-HdG. 406.—On the left, in front of a tumble-down shed, sits the Virgin Mary, turned to the right. She wears a dull red gown, over which is a light yellowish-green shawl, and has a black kerchief on her head. She holds in front of her the Child wrapped in swaddling clothes. One of the Magi kneels before the Child and offers a gift. Behind him kneel two attendants who, like the king, wear rich yellow robes. Behind this group stands the Ethiopian king in a striped robe of dark green and yellow ; he hands the crown of the kneeling king to an attendant. To the right, the third king, wearing an olive-coloured coat and a mantle of gold brocade lined with red, holds up his hands in wonder. An attendant to the right of him carries a censer. In the background are retainers with camels. In shadow on the extreme left is Joseph. A ray of light from the star falls on the roof of the shed and faintly illumines the darkness of night, in which eleven figures in front and eight farther back may be distinguished in all. Small full-length figures.

Signed at foot, "Rembrandt f. 1657" ; oak panel, 48½ inches by 41 inches.

Old copies are in the collection of the Earl of Northbrook, London, and elsewhere.

Mentioned by Vosmaer, pp. 353, 557 ; by Bode, pp. 511, 584 ; by Dutuit, p. 33 ; by Michel, pp. 431, 556 [336, 430] ; by Waagen, ii. 5.

Exhibited in the British Institution, London, 1815, No. 32 ; 1826, No. 18 ; 1827, No. 13 ; and 1845, No. 2 ; in the Royal Academy Winter Exhibition, London, 1875, No. 152 ; 1887, No. 123 ; 1899, No. 66.

Sales.—Amsterdam, May 17, 1715 (Hoet, i. 185), No. 1 (2010 florins).
J. van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 202), No. 39 (1500 florins).
Jaques Meyers, Rotterdam, September 9, 1722 (Hoet, i. 281), No. 168 (180 florins).
Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 414), No. 58 (250 florins, S. Ligtenhorst).
W. Lormier, The Hague, July 4, 1763 (2300 florins)—according to Dutuit, p. 4.
(Possibly) Servad, Amsterdam, June 25, 1778, No. 80 (1000 florins, Fouquet); although this was catalogued as on canvas.
Amsterdam, June 26, 1799, No. 1 (4500 florins, Yver).
Pierre Grandpré, Paris, February 16, 1809 (70,000 francs, bought in).
A. de la Hante, London, 1814 (£215 : 5s., according to Sm.).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 154; it was in the Royal collection, 1836 (Sm.).

84*a*. **The Adoration of the Magi.**

It is uncertain whether two or more of the following were identical:

In the collection of Herman Becker, Amsterdam; in the inventory of his estate, October 19, 1678. The collection contained a second version in the manner of Rembrandt. *See* A. Bredius, *Oud Holland*, 1910, pp. 196, etc.

In the collection of Constantijn Ranst, Amsterdam, about 1714. A small picture. *See* A. Bredius, *Oud Holland*, 1910, p. 15.

Sale.—Baron J. Got de Grote, London, March 29, 1776 (£399 : 10s.); *see* W. Roberts, *Memorials of Christie's*, i. 34.

84*b*. **The Adoration of the Magi.**
Panel, 23 inches by 19 inches.

Sale.—Baron Eduard von Niesewand of Mühlheim, London, June 9, 1886, No. 25.

84*c*. **Herod questioning the Magi.**—A work of the school of Rembrandt, according to Waagen.
16 inches by 32 inches.

In the collection of Sir Culling Eardley, Belvedere, near Erith, 1761; see *London and its Environs described*, printed for R. and J. Dodsley at Pall Mall. It was there in 1857; *see* Waagen, iv. 283.

85. **THE ANGEL WARNING JOSEPH IN A DREAM TO FLEE INTO EGYPT.** Sm. 71; Bode 35; Dut. 54; Wb. 24; B.-HdG. 248.—In the stable at Bethlehem the Virgin Mary sits dozing on the right; her arms are round the sleeping Child. In the centre and farther back Joseph sits asleep, leaning his head on his right hand. The angel, in a white robe enveloped in light, who is above him to the right, lays his hand on Joseph's shoulder to urge him to flee into Egypt. On the extreme left is a door; to the right is the head of a lowing cow. The supernatural light falling from above spreads from the angel over the Virgin and Child. Small full-length figures. [Pendant to 64.]

Signed in the centre at foot, "Rembrandt f. 1645"; panel of an unknown foreign wood, 8 inches by 10½ inches.

Engraved by Hess.

Mentioned by Vosmaer, pp. 262, 537; by Bode, pp. 475, 562; by Dutuit, p. 25; by Michel, pp. 300, 551 [230, 436]; by Nicolai, *Beschreibung von Berlin* (1786), ii. 885, No. 18.

In one of the picture galleries in the Prussian Royal palaces at Berlin and Potsdam; transferred to the Berlin Museum in 1830.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 806.

86. **THE ANGEL WARNING JOSEPH IN A DREAM TO FLEE INTO EGYPT.** B.-HdG. 336.—In the stable at Bethlehem Joseph in a brownish-red coat sits asleep on a heap of straw in the centre. His hands are folded on his breast; his head, covered with a red fur cap, is slightly bent down. The angel in white, enveloped in a luminous cloud, approaches from the left and touches Joseph's shoulder with his right hand. In the right foreground the Virgin Mary sits asleep, leaning against Joseph's knee. She has pulled over her head the blue cloak lined with red in which she has wrapped the Child. On the other side of a partition behind the group to the right are the ass and three cows. Small full-length figures. Painted about 1650.

Canvas, 42 inches by 33 inches.

A sketch for the picture is in the Berlin Print-room; reproduced by Lippmann, No. 17. Another is in the collection of C. Hofstede de Groot, The Hague; reproduced by Lippmann and Hofstede de Groot, No. 95.

Mentioned by Michel, p. 559 [429].

Sale.—Amsterdam, July 26, 1775, No. 251 (80 florins, Yver, bought in).

In the possession of Professor Alois Hauser, Munich, 1885; bought from him through K. von Pulszky for the Budapest Museum.

In the Museum of Fine Arts, Budapest, 1910 catalogue, No. 544.

86*a*. **The Flight into Egypt.** Sm. 179.—An old man and a woman go hand in hand along the road and carry a lantern.

Panel, 5½ inches wide.

Described by Sm. from an anonymous print as "An Old Man with a Lantern in his Hand, conducting a Woman home on a Fine Moonlight Night."

Sale.—J. van der Velden, Amsterdam, December 3, 1781, No. 56; second part of sale.

86*b*. **The Flight into Egypt.**—The Virgin Mary sits on the ass which is led by Joseph. Vigorous and good in the treatment of the light.

Panel, 11 inches by 10 inches.

Sale.—J. L. Strantwijk, Amsterdam, May 10, 1780, No. 207 (40 florins, De Wilde).

86*c*. **The Flight into Egypt.**

Exhibited at the British Institution, London, 1824, No. 24.

Then in the collection of William Lushington.

87. **THE HOLY FAMILY RESTING ON THE FLIGHT INTO EGYPT.** B.-HdG. 37.—The Holy Family rest in the foreground, in front of a steep cliff, out of which has grown a great tree, now dead. The Virgin Mary, seated in the centre, gives the breast to the Child wrapped in swaddling-clothes in her lap. She wears a high felt hat

over a kerchief which covers the back of her head ; a light flowered wrap is round her shoulders, and a parti-coloured fur coverlet is on her lap. Behind her to the left sits Joseph ; he is bare-headed and has a dark coat, and is deeply absorbed in reading a book. In the immediate foreground lie a large bottle and a staff beside a coverlet. On the tree-trunk above the Virgin hang the ass's saddle and a large flat cradle. To the left is a view of wooded country. Small full-length figures. Painted about 1630.

Oak panel, 30½ inches by 25½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 101 ; 1899, No. 91 ; and 1912, No. 50.

In the collection of the late A. R. Boughton Knight, Downton Castle, near Ludlow.

88. **THE HOLY FAMILY RESTING ON THE FLIGHT INTO EGYPT (or, Shepherds reposing at Night).** Sm. 603 ; Bode 261 ; Dut. 55 ; Wb. 197 ; B.-HdG. 342.—On a moonlit night, the Holy Family are resting on the bank of a broad sheet of water. The Virgin Mary, with the Child at her breast, sits on the left by a fire beneath tall trees. Beside her sits Joseph. A shepherd stirs the fire. Other herdsmen with their sheep and cattle press forward from the right. In the background is a man with a lantern, followed by cows. Beyond the trees are the ruins of a castle, through the windows of which shines the moon, which is partly obscured by passing clouds. Small full-length figures.

Signed on the left at foot, "Rembrandt f. 1647" ; oak panel, 13½ inches by 19 inches.

Engraved by Canot, and by J. Wood.

Mentioned by Bode, pp. 491, 592 ; by Dutuit, p. 45 ; by Michel, pp. 366, 555 [282, 431].

Exhibited in the Royal Academy Winter Exhibition, London, 1870, No. 29 ; 1894, No. 91 ; 1899, No. 51.

In the collection of Sir Richard Colt Hoare, Bart., Stourhead, 1836 (Sm.).

Sale.—Sir Henry Hoare, Bart., London, June 1, 1883 (£504, Irish National Gallery).

In the Irish National Gallery, Dublin, 1898 catalogue, No. 215.

89. **THE HOLY FAMILY RESTING ON THE FLIGHT INTO EGYPT.** B.-HdG. 132.—Amid the ruins of a stately building the Virgin Mary, turned slightly to the left, sits on the ground with the Child on her lap. On the ground beside her to the right lies Joseph ; he leans his head, covered with a wide-brimmed hat, on his left hand, and looks at the Virgin. Somewhat farther to the right, at the back, is the horse. A partly ruined wall in the right foreground, on which a man leans, hides a fire which illumines the group. Small full-length figures. A sketch in brown on a brown ground, painted about 1634 or 1635.

Signed at foot to the left, "Rembrandt f." ; paper on oak panel, 15 inches by 14 inches.

Sale.—Lady Morton, London, 1850.

In the collection of M. W. Howgate, Leeds ; bought from it in 1894 for The Hague.

In the Royal Gallery, The Hague, 1910 catalogue, No. 579.

89*a*. **The Holy Family resting on the Flight into Egypt.**—In a hilly landscape. The Virgin Mary with the sleeping Child sits in front. Joseph leans against a tree. In front lie a saddle and some utensils.

Canvas, 51 inches by 76 inches.

Sale.—The widow of P. J. Oosthuyse van Rijsenburg, born M. de Jongh, The Hague, October 18, 1847, No. 267.

90. **THE HOLY FAMILY WITH THE CURTAIN.** Sm. 174; Bode 56; Dut. 60; Wb. 48; B.-HdG. 252.—In a painted frame, consisting on the left of a grooved pilaster and, at foot, of a gilt moulding in the baroque style from which a red curtain is drawn back to the right, is seen the Virgin Mary seated on a low chair and tenderly pressing the Child to her. The Child is in red. His Mother wears a dark green gown, and a white kerchief and cap adorned with blue and red ribbons. To the left of her is the cradle; behind her is the bed. In the centre is a wood fire, near which are a pot and a cat. The cottage is built in the ruins of a building with pointed arches; in the courtyard to the right Joseph is chopping wood. Bright sunlight falls from the left on the Virgin and on the centre foreground. Small full-length figures.

Signed at foot in the right centre, "Rembrandt ft. 1646"; oak panel, rounded at top, 18 inches by 26½ inches.

Engraved by W. Oortman, 1802, in the *Musée Français*; etched by W. Unger, 1870.

Mentioned by Vosmaer, pp. 264, 540; by Bode, pp. 474, 565; by Dutuit, p. 27; by Michel, pp. 300, 552 [229-30, 437].

In the possession of the Amsterdam dealer Jacques de Roore (sold for 125 florins to W. Lormier).

Said to have been in the sale:—W. Lormier, The Hague, July 4, 1763 (Terw. 328), No. 220 (400 florins). But according to Lormier's store-room catalogue of December 1754, it was sold by him on June 18, 1752, to the Landgraf of Hesse (for 735 florins).

In the Palace, Cassel, 1783 inventory, No. 133.

In the Louvre, Paris, 1806-15.

In the Cassel Gallery, 1903 catalogue, No. 240 [valued by Sm. in 1836 at £735].

90*a*. **The Virgin and Child.**

In the collection of Rembrandt, Amsterdam, 1656; inventory of his goods for sale, No. 78. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

90*b*. **The Virgin Mary and the Child.**

Canvas, 28½ inches by 23½ inches.

In the Cassel Gallery, 1783 inventory, No. 76, but not now there.

91. **THE HOLY FAMILY, known as THE CRADLE.** Sm. 145; Bode 153; Dut. 58; Wb. 157; B.-HdG. 250.—In a large homely room, lighted by a candle, sit two women. The Virgin Mary, seen almost from the back and hiding the light with her figure, reads a large book which she holds with both hands. Beside her to the left is the Child in a cradle. Beyond, near the wall, Elisabeth, holding a cord

attached to the cradle, is dozing. Her shadow is thrown in broad outline on the wall. On the left a staircase leads to the upper rooms. Below it, in half-shadow, is seen the figure of Joseph. On the right, in front of a closed window, is a large table with household utensils on it. Beside the cradle is a spinning-wheel. Small full-length figures. Painted about 1644.

Oak panel, 24 inches by 30½ inches.

There are several old copies; one of them, in grisaille, was in the sale :— London, June 22, 1901, No. 35.

Engraved by Guttenberg in the Orléans Gallery; engraved in mezzotint by MacArdell; etched by Denon.

Mentioned by Bode, pp. 474, 580; by Dutuit, p. 43; by Michel, pp. 299, 555 [228, 433].

Exhibited at the British Institution, London, 1815, No. 40; at the Royal Academy Winter Exhibition, London, 1882, No. 101, and 1912, No. 51.

In the collection of the Duc d'Orléans, Paris, till 1793; sold later to Payne Knight (for £1050)—*see* Buchanan, i. 196.

In the collection of the late A. R. Boughton Knight, Downton Castle, near Ludlow.

92. **THE HOLY FAMILY IN THE CARPENTER'S SHOP.** Bode 103; Dut. 56; Wb. 99; B.-HdG. 38.—The Virgin Mary sits on the left, in full face, holding on her lap the sleeping Child wrapped in swaddling-clothes and lying on a coverlet of fox's fur. She looks down at Him. She wears a pinkish-purple gown and has a transparent veil on her head. In the right foreground Joseph bends across the cradle to look down at the Child; he wears a dull green coat open at the throat. On the wall are carpenter's tools; on the floor to the left are a pot and a log of wood. Full-length, life-size figures.

Signed on the right at foot, "Rembrandt f. 1631"; canvas, 77 inches by 52 inches.

Etched by P. Halm.

A drawing which is a study for the picture is in the Albertina, Vienna (HdG. No. 1412).

Mentioned by Vosmaer, pp. 104, 489; by Bode, p. 390; by Dutuit, p. 30; by Michel, pp. 78, 554 [54, 438].

Sale.—Amsterdam, August 17, 1735 (Hoet, i. 442), No. 4 (100 florins); unusually fine.

In the Mannheim Gallery, with the pictures from which it was transferred to Munich in 1799.

In the Schleissheim Gallery in the first half of the nineteenth century.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 324.

93. **THE HOLY FAMILY (or, The Carpenter's Household).** Sm. 73; Bode 274; Dut. 57; Wb. 273; B.-HdG. 242.—In the centre of a homely room, the Virgin Mary sits on a low chair, holding the naked Child to her breast. She wears a dull greenish gown and a dull red jacket. On the left Elisabeth, holding her spectacles and book on her lap with her left hand, bends over to look at the Child. At the open window to the left behind this group stands Joseph, with his back to the spectator; he is at work on a board. To the left in front of the women is the cradle.

On the extreme left is a tall chimney-piece ; on the farther side of it is a cat on chair, in front of a bed. On the back wall hang carpenter's tools. A beam of warm sunlight enters at the window and falls on the Child and the floor. Small full-length figures.

Signed on the left at foot, "Rembrandt f. 1640" ; oak panel, 16 inches by 13½ inches.

An old copy is in the Uffizi, Florence, 1910 catalogue, No. 922.

Engraved by Le Bas, Martini, Probst ; by De Frey for the *Musée Français* ; by Devilliers in Filhol, v. 291. Etched by Veyrassat and C. Courtry.

Mentioned by Vosmaer, pp. 211, 522 ; by Bode, pp. 446, 594 ; by Dutuit, p. 35 ; by Michel, pp. 266, 562 [203-4, 434].

Sales.—Isaac van Thye, Amsterdam, April 22, 1711 (Hoet, i. 140), No. 1 (900 florins).
Comtesse de Verrue, Paris.
Gaignat, Paris, December 1768, No. 19 (5450 francs).
Duc de Choiseul-Praslin, Paris, February 18, 1793 (17,120 francs, Le Brun).

In the Louvre, Paris, 1907 catalogue, No. 2542 ; it was there in 1816 (valued by the experts at 25,000 francs).

94. **THE HOLY FAMILY WITH THE ANGELS.** Sm. 72 ; Bode 321 ; Dutuit 59 ; Wb. 391 ; B.-HdG. 251.—In the foreground of a carpenter's workshop, the Virgin Mary sits on a low chair, holding a large open book on her left arm. She rests her left foot on a foot-warmer and leans over to the left to draw the green curtain of the cradle in which the Child lies asleep under a red fur-lined coverlet. The Virgin wears a deep red gown and dark blue skirt, and a white kerchief and cap. Behind her in half-shadow, Joseph, in a brown working-dress, is shaping a yoke with his axe. From above to the left child-angels flutter down, throwing a bright light on the Virgin and the cradle. Full-length figures, almost half life-size.

Signed on the left at foot, "Rembrandt f. 1645" ; canvas, 46½ inches by 36 inches.

An old copy without the angels was in the possession of an English dealer in 1899, and afterwards in the possession of a New York dealer.

Another copy without the angels was in the sale :—London, June 7, 1912, No. 23 (£15 : 15s.).

A pen-drawing for the picture is in the collection of Léon Bonnat, Paris ; reproduced by Lippmann-Hofstede de Groot, No. 20.

A study in chalk for the Child in the cradle was in the collection of J. P. Heseltine, London, and is now in the collection of H. Oppenheim, London ; reproduced by Lippmann, No. 188*b*.

Engraved by J. Vendramini, 1836 ; by J. Sanders in outline in F. Labenski, *Description de l'Ermitage*, i. 28. Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*. Lithographed by H. Robillard in Gohier Desfontaines and P. Petit, *Galerie de l'Ermitage*, i. 4.

Mentioned by Vosmaer, pp. 262, 537 ; by Bode, pp. 474, 599 ; by Dutuit, p. 38 ; by Michel, pp. 299, 566 [228-9, 441] ; by Waagen, *The Picture Gallery of the Hermitage*, p. 177.

Sale.—Adriaen Bout, The Hague, August 11, 1733 (Hoet, i. 390), No. 81 (150 florins) ; said to measure 43½ inches by 55 inches.

In the Crozat collection, Paris ; bought for the Hermitage by the Empress Catherine ii.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 796 [said by Sm. in 1836 to be well worth £2100].

94*a*. **The Virgin and Child.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

In the collection of Rembrandt, Amsterdam ; inventory of his goods for sale, July 25, 1656, No. 78.

94*b*. **The Holy Family.**

It is uncertain whether two or more of the following were identical :

In the possession of the Amsterdam dealer Johannes de Renialme ; inventory of his goods, June 27, 1657 ; two examples, No. 299, valued by A. Camerarius and M. Kretzer at 120 florins, and another unnumbered valued at 36 florins. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 177.

Sales.—Amsterdam, March 6, 1708 (Hoet, i. 111), No. 17 (70 florins).
Amsterdam, June 27, 1752, No. 4.

94*c*. **A Holy Family.**—Admirably painted.
22 inches by 25½ inches.

Sale.—Gerard Hoet, The Hague, August 25, 1760 (Terw. 225), No. 46 (105 florins, Yver).

94*d*. **The Holy Family by Candlelight.**—Joseph, an aged man, reads a book. The Virgin, as an old woman, sits by the fire and gives the child broth. Especially delicate in execution. [Possibly identical with 96.]

Panel, 8 inches by 10 inches.

Sale.—Middelburg, April 20, 1779, No. 265.

94*e*. **The Holy Family in a Grotto.**—The Virgin Mary looks at the Child in the Manger. Joseph holds a torch, which illumines the scene. Thickly painted ; not ineffective as viewed from a distance.

Panel, 9½ inches by 8 inches.

Sale.—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 157 (23 francs).

94*f*. **The Holy Family.**—The Virgin Mary and Joseph are reading. The Child lies in the Cradle.

Exhibited in Manchester, 1857, No. 1043.
Sale.—Samuel Rogers, London, April 28, 1856, No. 643.
In the collection of John W. Brett, 1857.

95. **The Holy Family.** Sm. 75.—Reposing in the shade of a tree.
Panel, 8 inches by 9 inches.

In the collection of the Duke of Brunswick, Salzdahlum ; quoted from the catalogue by Sm. in 1836, but not now at Brunswick.

96. **The Holy Family.** B.-HdG. iii.—On the right sits the Virgin Mary, turned a little to the left. She holds in her lap the Child, whom she is feeding with a spoon in her right hand. She is brightly illumined by

the light of a fire burning near her. Joseph, seated in the left foreground with his back to the spectator, stands out as a dark mass against the fire. Full-length figures. Rounded at top. The composition, according to Bode, shows the characteristics of a youthful work by Rembrandt about 1628-29; the author, however, regards the attribution as uncertain. [Possibly identical with 94*d*.]

The original is lost. Described from a lithograph inscribed, "Rembrandt Pinxit. imp. lith. Langlade Aubusson. Langlade del."

96*a*. **The Virgin and Child.**—With the evangelists St. Luke and St. Mark, and several other figures.
Dated 1638; panel, 20½ inches by 28 inches.

Mentioned by Meusel, *Miscellanea*, 1779, ii. 31.
In the collection of J. Fesch, Basel, 1779.

96*b*. **Christ at the Age of Twelve among the Scribes.**

Sale.—Joan de Vries, The Hague, October 13, 1738 (Hoet, i. 561), No. 29 (47 florins).

96*c*. **Christ conversing with the Pharisees.**
Canvas, 19½ inches by 24 inches.

Sale.—Prince de Rubempré, Brussels, April 11, 1765 (Terw. 403), No. 116 (80 florins).

96*ca*. **Christ teaching in the Temple.**—Numerous small figures. Two high priests sit on raised seats. The scribes have the appearance of Dutch Jews and peasants. Strong contrasts of light. Warm colour. Possibly by S. Koninck and identical with the engraved picture at Munich, Sm. 28 (*see* note 28 to the Comparative Table).

Mentioned in *Meusel's Museum für Künstler und Kunstliebhaber*, vol. x., Mannheim, 1790.
Then in the Electoral Palace, Munich.

96*d*. **Christ among the Scribes.**—[Pendant to 112*a*.]

Sale.—Bryan, London, May 17, 1798, No. 39 (£71 : 10s.); *see* Buchanan, i. 275.

96*e*. **Christ among the Scribes.**

Exhibited at Leeds, 1868, No. 800.
Then in the collection of Matthew Anderson, Jesmond Cottage, near Newcastle.

96*f*. **The Baptism of Christ.**

Exhibited at the British Institution, London, 1847, No. 27, and 1867, No. 119.
In the collection of Lord Alford, 1847.
In the collection of Lady Marion Alford, 1867.

97. **JOHN THE BAPTIST PREACHING.** Sm. 124 and 125; Bode 205; Dut. 47; Wb. 182; B.-HdG. 215.—In a rich hilly landscape traversed in the middle by a broad stream, the preacher has assembled

a large crowd of listeners round him near a slope to the right. He is turned to the left and, with his right hand uplifted, addresses them with lively gesture. Around him, people of all countries and ranks, of the most varied character, are resting, attracted by the words of the preacher from the desert. John wears his long robe of camel's hair with a girdle. At his feet fall two figures, who have the features of Rembrandt and his mother. There are children who quarrel and are hushed, learned men, and people of humble station. Behind John, near a rocky cliff to the right, is a group including Persian and Indian warriors. To the left of John, beyond the dense crowd, is a tall column with the bust of an emperor. In the centre foreground is the high priest with two Pharisees, concocting evil designs against the preacher as they pass. In front of them to the right is a woman who lets her child relieve itself. In the left foreground are two dogs coupling. Farther back is a group resting; it includes a negress, a Slovak, and a woman in the dress of Saskia. A little behind them, two Eastern merchants on horseback halt and listen reverently; their caravan behind them is marching towards the river. Farther up the stream is a high bridge, leading to a hill-town high up to the left. Bright light falls on the central portion, in front of which the group of the three Jewish priests who are plotting treachery stands out in harsh contrast. Small full-length figures. Grisaille. Painted about 1635-36.

Paper fastened on oak panel, 24½ inches by 32 inches—enlarged by about 4 inches on each side by the painter.

A pen-sketch for the frame, with an indication of the composition, is in the collection of Léon Bonnat, Paris; reproduced by Lippmann, No. 172A.

Engraved by J. R. Norblin, 1808, on a larger scale, reversed, with the false date 1656, and the foreground partly repainted as it was then.

Mentioned by Vosmaer, pp. 344*f*., 555; by Bode, pp. 432 note, 510, 586; by Dutuit, p. 44; by Michel, p. 557 [330-31, 437]; by Hoogstraaten, *Inleyding*, 1678, p. 183; Houbraken, *Groote Schouburg*, 1715, i. 261; Bode, *Jahrbuch der Königlichen Preussischen Kunst-Sammlungen*, xiii. 213, etc.; J. Six, *Oud Holland*, xi. 155; Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 195, 386.

Exhibited in Manchester, 1857, No. 675; and at the Royal Academy Winter Exhibition, London, 1871, No. 345.

A picture of the same subject was in the—

Sales.—Robit, May 11, 1801.
Heathcote, London, 1805 (Dormer).

In the collection of Jan Six, Amsterdam, 1658-1702.

In the collection of Jan Six the younger, Amsterdam, who bought it for 710 florins; sold in 1803 by the Six family to the Amsterdam dealer Coclers.

In the collection of Cardinal Fesch, Rome, 1836 (Sm.) [it was copied by Benjamin West, according to Sm.].

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 189 (14,000 scudi).

In the collection of P. Norton, 1857.

In the collection of Lord Ward, later Earl of Dudley, London.

Sale.—Earl of Dudley, London, June 25, 1892, No. 19 (£2625, Berlin Museum).

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828.

98. **Nicodemus.**—Represented as an old man with a long beard, wearing a black velvet cap, a red velvet doublet, a large black cloak, a

close-fitting pleated collar, and a jewel with a ruby at his breast. Broadly handled. Of the painter's best period.

Panel, 20 inches by 16½ inches.

Sale.—P. M. Kesler, C. Apostool, and others, Amsterdam, May 13, 1844, No. 72 (2810 florins, Roos).

99. **Nicodemus visiting Christ by Night.** Sm. 85; Dut. 90; Wb. 449.—Christ, seen in profile, sits on the right addressing Nicodemus, who sits in front of Him listening attentively.

Dated 1632 (or more probably 1652 ?).

The original is lost. Described from a mezzotint by Greenwood.

100. **CHRIST AND THE WOMAN OF SAMARIA.** Sm. 80; B.-HdG. 408.—In front of the open door of an old and half-ruined building to the right sits Christ, in profile to the left, beside a large well. He speaks to the woman of Samaria, in a red bodice, standing behind the well. She stops while drawing up the bucket to listen to the Lord's words. Between her and Christ a boy's head is seen above the edge of the well. From the left middle distance three figures approach. The scene is closed at the back with a large ruin. Warm evening light. Small full-length figures.

Signed on the right at foot, "Rembrandt f. 1659"—but 1655, according to the 1911 catalogue; oak panel, rounded at top, 18½ inches by 15½ inches.

Sale.—Prince de Conti, Paris, March 15, 1779, No. 128 (160 francs, Boileau).

In the Van Mulden collection, Brussels.

In the collection of Lewis Fry, Bristol.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 151.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 71; bought as a whole by the dealers Duveen Brothers, August 1907.

In the possession of Duveen Brothers, Paris.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 811B.

101. **CHRIST AND THE WOMAN OF SAMARIA.**—In the foreground of a landscape Christ sits at the well, seen almost in full face. With right hand outstretched He seems to address the woman of Samaria, who stands to the right, leaning her left arm on the edge of the well and listening to Him. Six or seven youths approach from the left background. In the dark landscape trees may be seen to the right, while in the left distance is a great building. Christ wears a wine-red robe; the woman wears an olive-green gown with a white jacket and a yellow skirt. Small full-length figures.

Signed in full on a stone in the centre, and dated 1655; panel, 24½ inches by 19½ inches.

Exhibited at Leeds, 1889, and at Leyden, 1906, No. 47.

Sale.—H. Reydon and others, Amsterdam, April 5, 1827, No. 130 (550 florins, Brondgeest); measuring 22 inches by 18 inches.

In the Sheepshanks collection, Harrogate.

In the possession of R. Langton Douglas, London.
In the possession of the dealers M. Knoedler, London.
In the collection of Marcus Kappel, Berlin.

102. **CHRIST AND THE WOMAN OF SAMARIA.** B.-HdG. 592. [Cf. Sm. 80.]—In a vaulted well-house, Christ sits on the left addressing the woman of Samaria, who stands behind the well, on the edge of which she rests her yellow bucket. She wears a straw hat. From below to the right five youths come forward. Beyond is a castle on a hill bathed in evening light. Small full-length figures.

Signed on the well in the centre, "Rembrandt f. 1660"; canvas, 23½ inches by 29½ inches.

Engraved by R. Houston [while in the collection of J. Blackwood].

Sales.—Bicker van Swieten, The Hague, April 12, 1741 (Hoet, ii. 12), No. 133 (6 florins).
J. Blackwood, London, February 20, 1778.

In the Hermitage Palace, Petrograd, No. 1858; taken out of the store-room in 1903.

102*a*. **Christ and the Woman of Samaria.**

It is uncertain whether the following were identical:

In the collection of Herman Becker, Amsterdam; in the inventory of his goods, October 19, 1678. *See* A. Bredius, *Oud Holland*, 1910, p. 196 note, etc.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764, No. 39 (5 florins 25).

102*aa*. **Christ and the Woman of Samaria at the Well.**

Exhibited in Suffolk Street, London, 1834, No. 201, by an unnamed dealer.

102*b*. **The Calling of St. Peter in the Boat.**

Mentioned by A. Bredius, *Oud Holland*, 1908, p. 221.

In the collection of Jacques Specx, Amsterdam; in the inventory of his goods, 1652.

102*c*. **The Calling of St. Matthew.**—A very comprehensive and fine picture with figures, spirited in drawing, brilliant and harmonious in colour.

Sale.—Duca di San Pietro, London, June 22, 1811 (£1522 : 10s., apparently bought in).

103. **CHRIST IN THE STORM.** Sm. 82; Bode 219; Dut. 71; Wb. 201; B.-HdG. 120.—A fishing-boat, making to the left, is uplifted at the bow by a great wave, while the storm tears away the sail. The murky clouds open to the left and let a ray of pale light fall on the forepart of the boat, over which the foam of the wave is dashing. Christ, seated in the stern near the tiller, is awakened from sleep by the terrified disciples who surround Him. Another group are striving with all their might to furl the sail. The disciples wear dull-coloured costumes, principally of dark red, pale yellow and pale blue, with dull green, yellowish, bluish, and pink tones. Small figures. The title "St. Peter's Boat," though used by Houbraken, is inaccurate. The picture illustrates St. Matthew viii. 23-25, St. Mark iv. 37-39, or St. Luke viii. 22-25.

Signed to the right on the tiller, "Rembrandt f. 1633"; canvas, 63½ inches by 51 inches.

A study for the picture is in the Dresden Print-room; reproduced by Woermann, No. 219.

A picture corresponding to the description—29 inches by 36½ inches—which was in the sale:—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 210 (125 francs, De Schrijver of Bruges), was, according to the catalogue, a finished sketch from the Braamcamp collection. But this collection contained only the picture here described, which passed at the sale to the Hope family, in whose possession it remained till 1898.

Engraved in outline in Réveil; engraved by J. Fittler; etched by Exshaw.

Mentioned by Vosmaer, pp. 119, 497; by Bode, p. 436; by Dutuit, p. 45; by Michel, pp. 152, 558 [116-17, 433]; by Waagen, ii. 115; by Houbraken, *Groote Schouburg*, i. 260; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 407, § 16.

Exhibited at the British Institution, London, 1818, No. 146; 1835, No. 73; and 1850, No. 42; at the Royal Academy Winter Exhibition, London, 1881, No. 168; at the South Kensington Museum, London, 1891, No. 3.

In the collection of Jan Jacobsz Hinloopen, Amsterdam, about 1650-60.

In the collection of Augustus III., King of Poland, Hubertusburg, to 1765 (Vosmaer, p. 498).

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 172 (4360 florins, Jan Hope).

In the collection of Henry Philip Hope, Deepdene, 1836 (Sm.).

In the collection of Henry Thomas Hope, London, 1854 (Waagen, ii. 115).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; bought as a whole in 1898 by the London dealers P. and D. Colnaghi and A. Wertheimer.

In the collection of Mrs. John L. Gardner, Boston, catalogue, p. 14.

103*a*. **Christ in the Storm.**—He is awakened by the disciples. Vigorously painted.

34½ inches by 49½ inches.

Sale.—J. M. Cok, Amsterdam, December 16, 1771, No. 167 (90 florins, Van der Schley).

103*b*. **Christ in the Boat.**—A grand composition in Rembrandt's most powerful style.

Sale.—Bryan, London, May 17, 1798, third day, No. 27 (£68 : 5s.); *see* Buchanan, i. p. 288, etc.

103*c*. **Christ going with Jairus to heal his Daughter.**—Unusual and fine.

Sale.—C. Troost, S. Arensklauw, and others, Amsterdam, March 16, 1750, No. 2 (132 florins, Haazebroek).

103*ca*. **The Healing of Jairus's Son (?).**

Panel, 10½ inches by 17 inches.

Sale.—De Julienne, Paris, March 30, 1767 (240 francs)—according to Dutuit.

103*d*. **The Daughter of Herodias.**—She is receiving John the

Baptist's head from the executioner. The scene is lighted by a candle in a woman's hand.

Panel, 7½ inches by 5½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 443.

104. **THE WOMAN TAKEN IN ADULTERY.** Sm. 112; Bode 171; Dut. 69; Wb. 122; B.-HdG. 247.—In the lofty vaulted Temple at Jerusalem Christ stands in the middle distance, before some low steps, surrounded by several disciples. He looks at the adulteress who kneels weeping before Him to the right; she has been brought to Him by a group of Pharisees and priests. Christ, bare-footed and bare-headed, with long hair falling on His shoulders, wears a long smooth robe with wide sleeves. The adulteress wears a handsome red gown with a long golden mantle, the train of which is held by a guard in armour. A bearded priest, clad in a long robe with a hood, lifts her veil with his left hand and, addressing Christ, makes an expressive gesture with his right. Another priest, also bearded, stands to the right of him and awaits with close attention the Lord's reply. To the right of Christ stand two disciples. In the right foreground are two aged men in Eastern costume, seen almost from the back. A numerous group moves beyond the steps up to the right towards the richly gilt throne of the high priest, in front of which stand two truncated golden pillars. Bright light falls from above to the left on the principal group. The remaining portions of the lofty building lie in a mysterious half-shadow. Small full-length figures.

Signed, "Rembrandt f. 1644"; oak panel, rounded at top, 32½ inches by 25½ inches.

Engraved by J. Burnet; by G. H. Phillips, 1835; and by W. T. Fry in Jones's *National Gallery*.

Mentioned by Vosmaer, pp. 258, 535; by Bode, pp. 474, 583; by Dutuit, p. 32; by Michel, pp. 302, 556 [231, 431]; by Waagen, i. 352; by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 291, 407.

In the collection of Jan Six, Amsterdam, for whom Rembrandt painted it.

Probably in the possession of the Amsterdam dealer Johannes de Renialme, who at his death in 1657 possessed "Het Vroutge in overspel" ("The Woman in Adultery") by Rembrandt. It was the first item in the inventory, and was valued by the experts Adam Camerarius, painter, and Martin Kretzer, collector, at 1500 florins—the highest price in the whole collection.

Sales.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 411) (2510 florins).
T. Hellinx, Amsterdam, August 6, 1778 (Wubbels)—according to Vosmaer, p. 535, who probably confuses this picture with 105*a*. On the contrary, J. Six, in *Oud Holland*, xi. 155, maintains that the picture remained in the possession of the Six family from 1734 to 1803.

In the possession of the Amsterdam dealer Coclers, who sold it to the Paris dealer Lafontaine in 1803 (for 36,000 francs).

Sale.—Lafontaine, London, June 13, 1807, No. 44 (£5250, bought in).

In the collection of J. J. Angerstein, London, from 1807; bought as a whole in 1824 for the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 45.

105. **THE ADULTERESS BEFORE CHRIST.** Sm. 113;

Bode 141; Dut. 70; Wb. 219; B.-HdG. 338.—On the left, in front of a house-wall, stands Christ with a youthful disciple, probably John, while from the right three scribes lead forward the adulteress. Christ, in a dark red cloak, with long brown curls and a full beard, clasps His hands and looks earnestly at the young woman. She wears a low-cut cherry-coloured silk gown and, bending forward, puts a white cloth to her eyes to wipe away her tears. In the centre is an old bearded man with a black cap and a black robe edged with gold embroidery. He touches with his right hand the left forearm of Christ and addresses Him earnestly, enforcing his speech with a gesture of his outstretched left hand. Another scribe on the extreme right, wearing a red costume and a sort of Phrygian cap, takes off the veil from the woman's head. Above this group is seen the head of a young man in a black cap. Half-length figures, life size. Painted about 1645-55.

Canvas, 45½ inches by 54 inches.

A lost drawing by Rembrandt for this composition, which B. Picart etched in reverse in his *Impostures Innocentes*, published in 1734, contains two more figures both on the right and on the left. *See* Hofstede de Groot, *Repertorium für Kunstwissenschaft*, 1899, p. 160; *Onze Kunst*, December 1912, p. 173; and C. Sedelmeyer, *The Adulteress before Christ*, published by the author, Paris, 1912.

Engraved on wood by Baude.

Mentioned by Vosmaer, pp. 259, 572; by Bode, pp. 508, 578; by Dutuit, p. 46; by Waagen, iii. 126; [by Michel, pp. 259, 436].

Exhibited at Amsterdam, 1898, No. 62.

In the collection of the Duke of Marlborough, Blenheim, 1836 (Sm.).

Sale.—Duke of Marlborough, London, June 26, 1886, No. 37 (£231, Robinson).

In the collection of Sir Charles J. Robinson, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," ii. No. 32 [bought from Sir C. J. Robinson in 1891].

In the collection of E. F. Weber, Hamburg; acquired in 1895 in exchange for "The Apostle James" (170) from C. Sedelmeyer.

Sale.—E. F. Weber of Hamburg, Berlin, February 20, 1912, No. 250 (40,000 mark, Sedelmeyer).

In the possession of the Paris dealer C. Sedelmeyer.

In the collection of T. B. Walker, Minneapolis.

105*a*. **The Adulteress before Christ.**—Superb in composition, strong in colour.

Canvas, rounded at top, 51 inches by 27½ inches.

Sale.—T. Hellinx, Leyden, August 6, 1778, No. 2 (196 florins, Wubbels).

105*b*. **The Adulteress before Christ.**—He points to the Dutch inscription on the ground. A composition of eleven figures. A slight sketch, but admirable in composition and lighting.

Panel, 11½ inches by 10½ inches.

Mentioned by Waagen, iv. 147.

In the collection of Lord Overstone, London, 1857; but not now in the Wantage collection.

106. **THE RAISING OF LAZARUS.**—Under great curtains,

Christ stands in profile to the right with His left hand uplifted. At His feet are the head and shoulders of Lazarus lying in the tomb. In the right foreground is a figure in profile to the left. Terrified spectators are to the left behind Christ and to the right behind Lazarus. This study corresponds to the eighth state (in Seidlitz's enumeration) of the large etching of this subject, Bartsch 73 [Hind 96], so that it was not a preliminary study for the etching. Painted about 1633. Cf. 107*c*.

Mentioned by H. Nasse in the *Münchener Jahrbuch*, 1911, iii. 224; and by Hofstede de Groot, *Onze Kunst*, 1912, p. 178.

In the possession of the Paris dealer G. Neumans.

In the possession of the Munich dealer J. Böhler.

In the collection of Professor Freiherr F. W. von Bissing, Munich.

107. **The Raising of Lazarus.** Sm. 83 (?); B.-HdG. 45.—Christ stands on the grave-stone behind the open grave, raising His right hand in the act of blessing. He wears a loose coat of dull purple and has a brownish cloak over His left shoulder. Lazarus, wrapped in white linen, is in the grave and slowly raises his head and shoulders as he feels his new life. In the immediate left foreground, in shadow before the grave, kneels a young woman in a deep green gown. Behind her is an old man with a long black beard and a purplish-red coat, seen in profile. To the left, at the side of Christ, two men and a young woman in green bend forward in astonishment towards the grave. In shadow to the right are seen the heads of five men. On the stone wall to the right above the grave hang the weapons of Lazarus: an Eastern sword, a quiver covered with red velvet, and, farther away, the bow and a turban. Small full-length figures. Painted about 1630.

Signed on the right at foot, "Remb . . ."; oak panel, 16 inches by 14 inches.

Mentioned by Dutuit, p. 18; by Michel, p. 564 [436]; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

Possibly in the collection of Rembrandt, in the inventory of whose goods in 1656 a "Raising of Lazarus" occurs as No. 38.

Sales.—David Grenier, Middelburg, August 18, 1712, No. 96 (32 florins).
(Possibly) Amsterdam, June 4, 1727 (Hoet, i. 316), No. 2 (105 florins); this is Sm. 83.

In the Le Brun collection, 1811 (?).

In the possession of the Paris dealer C. Sedelmeyer, 1891, "Catalogue of 300 Paintings," No. 116.

Sale.—C. T. Yerkes, New York, April 5, 1911, No. 83 (11,100 dollars, E. Brandus of New York).

In the collection of W. Gates, New York.

107A. **The Raising of Lazarus.**—Precisely the same composition as 107.

Panel, 37½ inches by 32½ inches.

Engraved in outline, slightly shaded, by Klauber, according to the De Morny catalogue.

In the collection of G. Winckler, Leipzig, according to the De Morny catalogue.

Sales.—Duval of Geneva, London, May 12, 1846.
Comte de Morny, Paris, May 24, 1852, No. 17 (3100 francs).
Jules Beer, Paris, May 29, 1913, No. 52 (42,000 francs, Trotti).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," xii., 1913, No. 20.

107*a*. **The Raising of Lazarus.**—A very fine cabinet-piece.
8½ inches by 11½ inches.

Sale.—P. L. de Neufville, Leyden, March 15, 1736 (Hoet, i. 461), No. 35 (24 florins).

107*b*. **The Raising of Lazarus.**
26 inches by 32 inches.

Sale.—Crozat, Paris, June 1751 (50 francs); *see* Ch. Blanc, i. 63.

107*c*. **The Raising of Lazarus.**—With numerous figures. [Possibly identical with 106.]
16 inches by 13½ inches.

In the collection of George III., King of England, in the inventory of 1760-70; noted by L. Cust.

107*d*. **The Raising of Lazarus.**
12½ inches by 15½ inches.

In the collection of G. Strange, London, 1769 catalogue, No. 59; sold later (for £12 : 12s.).

107*e*. **The Raising of Lazarus.**—According to the description, precisely similar in composition to the large etching, Bartsch 73 [Hind 96]. Vigorously painted.
Panel, 38½ inches by 32 inches.

Sale.—P. J. de Jariges, Amsterdam, October 14, 1772, No. 24 (35 florins, Odon).

107*f*. **The Raising of Lazarus.**

It is uncertain whether two or more of the following were identical:

In the collection of Rembrandt, Amsterdam; inventory of his goods for sale, July 25, 1656, No. 38 [cf. 107].

In the possession of the Amsterdam dealer Johannes de Renialme; in the inventory of June 27, 1657, No. 294, valued by A. Camerarius and M. Kretzer at 600 florins.

In the collection of Abraham Fabritius, Amsterdam; inventory of November 4, 1670. *See* Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 169, 177, 321.

Sales.—Amsterdam, September 16, 1739, No. 15 (210 florins—or 220 florins, according to Hoet); fifteen figures.
Antwerp, February 24, 1851, No. 38; signed, on panel.

107*g*. **The Raising of Lazarus.**—A sketch.
Panel, 9 inches by 7½ inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg of Söder, Hanover, October 31, 1859, No. 213.

107*h*. **The Good Samaritan.**

Exhibited at the British Institution, London, 1862, No. 48.
Then in the collection of Thomas Kibble.

108. **THE GOOD SAMARITAN BINDING UP THE TRAVELLER'S WOUNDS.** B.-HdG. 330.—In the foreground of a hilly landscape the traveller who has been robbed lies on the road to the right. He is clad only in a long shirt. He turns round towards the Samaritan, dressed in a red coat and coloured turban, who crouches behind him in the act of binding up his wounds. Farther back a dark grey horse, with its hind-quarters towards the spectator, is tied to a tree. Behind the group a travelling cloak of a dark yellowish grey, with a golden yellow border, lies on the ground. On the road to the left is the Levite, in a dark and dull brown robe and a red cap; he seems to be absorbed in reading a book. In the background is the priest. Small full-length figures. Painted about 1650.

Signed on the left at foot, "Rembrandt f."; canvas, 39 inches by 51½ inches.

Possibly identical with the picture of the Samaritan, retouched by Rembrandt, that is mentioned in Rembrandt's inventory of 1656; *see* Rovinski, No. 33.

Cf. the numerous drawings of this subject by Rembrandt, two in the Berlin Print-room resemble the picture in composition; one is reproduced by Lippmann, No. 25; the other, from the Habich collection, Cassel, is reproduced in the sale-catalogue.

Mentioned by Michel, pp. 330, 564 [251-2, 436]; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

Exhibited in Amsterdam, 1898, No. 77; in Paris, 1911, No. 111.

In the collection of T. Humphry Ward, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 130.

In the collection of Jules Porgès, Paris.

108*a*. **The Good Samaritan.**—He is binding up the traveller's wounds. Behind the group is the horse, with other accessories. Fine in composition, brilliant in colour, and of the painter's best period.

Canvas, 79 inches by 65½ inches.

Sales.—Amsterdam, April 22, 1809, No. 108 (100 florins).
W. Reyers, Amsterdam, September 21, 1814, No. 129 (13 florins 50, Frankinet).
W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 148 (15 florins 25, Mensart).

108*b*. **The Good Samaritan.**—He is lifting the wounded traveller on to his own horse, in a hilly landscape. Life-size figures.

Canvas, 79 inches by 65½ inches.

Sale.—Amsterdam, January 19, 1778, No. 54 (71 florins, Fouquet).

109. **THE GOOD SAMARITAN ON HIS WAY TO THE INN.** Sm. 600; B.-HdG. 229.—Through a broad valley, traversed by a stream flowing to the front, a road runs amid high trees on the right. In the middle distance this road bends to the left, crosses the stream by a stone

bridge, and goes towards a distant town, on the walls of which are windmills. The stream, which forms some rapids, flows to a farm enclosure, near which is a wooden bridge. A steep hill closes the valley to the left. On the road in the immediate foreground, the good Samaritan comes from the right, accompanying the wounded traveller whom he has placed on his own horse. To the left is the priest, praying with uplifted hands; beside him is a boy. From the right two persons approach, coming from the wood. A coach with four greys moves towards the bridge in the middle distance. From the dull stormy sky breaks a ray of sunlight, brightly illumining the meadows in the middle distance. In the greyish-brown scene, the steely-blue loin-cloth of the wounded man and the dull red saddle are almost the only local colours.

Signed on the right at foot, "Rembrandt f. 1638"; oak panel, 18½ inches by 26 inches.

Mentioned by Michel, pp. 314, 559 [239, 429].
Exhibited at Amsterdam, 1898, No. 42; at the Royal Academy Winter Exhibition, London, 1899, No. 29.
Sales.—M. D. van Eversdijck, The Hague, May 28, 1766 (Terw. 533), No. 75—but No. 81 of the original catalogue—(39 florins, De Cros).
Vassal de Saint Hubert, Paris, January 17, 1774, No. 22 (851 francs).
In the Czartoryski Museum, Cracow, No. 105.

110. **THE GOOD SAMARITAN AT THE INN.** Dut. 64; Wb. 263; B.-HdG. 329.—By the high stone steps of an inn, a group of five persons, seen by candlelight, are engaged round the unfortunate traveller, who has just been lifted from the horse. He is naked to the waist, his head is bound up, and his legs are wrapped in a cloth. One man holds him under the arms; another, kneeling, grasps his legs and lays him carefully on the ground. A boy looks on, while the Samaritan, seen from the back, in a long coat and a turban, holds the light, against which a figure stands out as a dark mass. Behind the group a flight of steps ascends to the left; a maid-servant stands on the top. Small full-length figures. A sketch in grisaille. Painted about 1648.

Canvas, 12 inches by 15 inches.

Mentioned by Dutuit, p. 49; by Michel, pp. 330, 554 [252, 439].
Exhibited at Amsterdam, 1898, No. 48.
In the collection of Henry Willett, Brighton.
In the possession of the Paris dealer C. Sedelmeyer.
In the collection of Alfred Thieme, Leipzig, 1900 catalogue, No. 67.
In the collection of W. Bode, Berlin; given by him to the museum.
In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 812B.

111. **THE GOOD SAMARITAN.** Sm. 119; Bode 232; Dut. 63; Wb. 243; B.-HdG. 123.—At the inn. In the middle distance a man lifts the wounded traveller, who is naked to the waist, from the horse; a boy standing in front to the right holds the horse's bridle. The little nag, a grey, has a blue cloth edged with gold strapped on its back in place of a saddle. The scene is laid in front of a house with a flight of broad steps, which have no balustrade. On the top of the steps the Samaritan

in Eastern dress pays the reckoning to the old innkeeper, who stands bare-headed before him. From a window to the right a guest with a plumed hat looks out; his features resemble those of the painter. In the left background, near some trees, is a well, with a girl drawing water. The full light of evening falls on the wounded man and the horse. Small full-length figures. Painted about 1632.

Apparently there are traces of a signature on the right at foot, near the steps; oak panel, 11 inches by 8 inches [10 inches by 8 inches, with a piece added at the top, according to the catalogue].

Etched by Rembrandt in reverse on a plate of the same size, with the addition of a dog seated in front, in 1632-33, Bartsch 90 [Hind 101].

Engraved by C. Evrard; etched by Binet, 1771, in the "Choiseul Gallery," No. 43.

Mentioned by Vosmaer, pp. 120, 497; by Bode, p. 436; by Dutuit, p. 48; by Michel, pp. 104, 558 [80, 434].

Exhibited at the British Institution, London, 1818, No. 70; at the Bethnal Green Museum, London, 1872, No. 138; at the Royal Academy Winter Exhibition, London, 1889, No. 119.

Sales.—Julienne, Paris, March 30, 1767 (1800 francs—1551 francs, according to Dutuit—Boileau).
Duc de Choiseul, Paris, April 6, 1772, No. 9 (1580 francs, Hackart).
Prince de Conti, Paris, April 8, 1777, No. 285 (1150 francs, Langlier).
Nogaret, Paris, March 18, 1782 (900 francs).
C. A. de Calonne, London, March 23, 1795, No. 35 of the fourth day (£65 : 2s.).
M. Bryan, London, May 17, 1798, No. 38 of the first day (£76 : 10s.).
Edward Coxe, London, 1807 (£94 : 10s., bought in).
Edward Coxe, London, 1813 (£147 : 10s.).

In the collection of the Marquess of Hertford, 1836 (Sm.).

In the Wallace Collection, London, 1913 catalogue, No. 203.

112. **THE GOOD SAMARITAN.** Sm. 118; Bode 269; Dut. 65; Wb. 275; B.-HdG. 328.—At the inn at nightfall the wounded traveller, in a greyish-brown cloak and reddish coat, is borne by two men to the open stone steps on the right. Near him, to the left, the horse is held by a groom in a red cap and a bluish-green coat. The Samaritan stands on the steps, looking sympathetically at the wounded man; he wears a long pale pink coat and a large turban, and holds his purse in his right hand. At his side stands the hostess. Three persons look out of the open window. Below them, in a corner formed by a projection of the building, are two horses, a chestnut and a grey, seen from the back beside a pump. In the foreground is a hen with her chickens; on the extreme left is a tub. On the left is a view of a fortified town with hills beyond. Full-length figures, more than a fourth of life size.

Signed, "Rembrandt f. 1648"; canvas, 45½ inches by 54 inches.

A pen-drawing, a sketch for the picture, is in the Boymans Museum, Rotterdam, reproduced by HdG. iii. 50; two others are in the Louvre, reproduced by HdG. iii. 13 and 606.

Etched by Denon, Oortman, De Frey, Longhi in the *Musée Français*. *See* Filhol, v. 314.

Mentioned by Vosmaer, pp. 278, 543; by Bode, pp. 477, 594; by Dutuit, p. 35; by Michel, pp. 330, 562 [252-4, 434].

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 325 (400 florins, Fouquet for King Louis XVI.).

[Valued by the experts in the Louvre, 1816, at 30,000 francs (Sm.).]

In the Louvre, Paris, 1907 catalogue, No. 2537.

112*a*. **The Good Samaritan.**—An excellent and effective picture. [Pendant to 96*d*.]

Sale.—Bryan, London, May 17, 1798, No. 38 (£73 : 10s.); *see* Buchanan, i. 278.

112*b*. **Christ in the House of Mary and Martha.**—Martha is baking cakes in an iron pan from Liège, at a stove in the Dutch style.

Mentioned by Houbraken, ii. 246. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 421.

112*c*. **The Prodigal Son's Departure.**—He sits on a black horse. His mother holds a handkerchief to her face. The father waves him a farewell. At the side are buildings. Farther away is a church.

Panel, 9½ inches by 11 inches.

Sale.—M. P. D. Baron van Sijtzama and others, Leeuwaarden, June 13, 1849, No. 117.

113. **THE RETURN OF THE PRODIGAL SON.** Sm. 117; Bode 322; Dut. 66; Wb. 392; B.-HdG. 533.—The prodigal son, in a tattered garment of coarse linen with a hempen girdle, kneels in the left foreground before his aged father, who wears a yellow coat under a red cloak and a green cap. The father bends forward and draws his son towards him, laying his hands on the young man's shoulders. On the right an old man, in profile to the left, stands leaning on his staff and watching; he wears a yellowish-white coat, a red cloak, and a high cap. Beside him, farther back, sits a man with a large moustache and a broad black hat. Behind the group is a house; a young woman leans against the wall to the right, looking on curiously. A woman comes forward through an archway. The light falls from the left on the group. Full-length figures, life size. Painted about 1669. [Pendant to 47.]

Signed on the left at foot, "R. van Rijn"; canvas, 104½ inches by 82 inches—a strip about 4 inches wide has been added on the right side and at foot.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, pp. 155, 512; by Bode, pp. 527, 600; by Dutuit, p. 39; by Michel, pp. 506, 566 [394-5, 441].

Sales.—Jan de Gise, Bonn, August 30, 1742 (Hoet, ii. 63), No. 4 (695 florins).

Elector of Cologne, Paris, 1764; withdrawn and soon afterwards sold for 5400 francs cash and a picture by Luca Giordano, valued at 600 francs, to the Duc d'Ansesume, Paris.

In the collection of the Empress Catherine II.; bought in 1797.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 797.

113*a*. **The Prodigal Son.**

Sale.—Isaac Hoogenbergh, Amsterdam, April 10, 1743 (Hoet, ii. 84), No. 45 (31 florins).

114. **THE UNFAITHFUL SERVANT.** [Now officially catalogued as "**The Centurion Cornelius**"; formerly catalogued as "The Unmerciful Servant"; often called "The Workers or Labourers in the Vineyard."] Sm. 114; Bode 229; Dut. 62; Wb. 244; B.-HdG. 339. —He is brought from the right by two bailiffs before his master, who stands to the left behind a table. The lord wears a cherry-coloured coat, a dark cloak over his left shoulder, and a yellow turban. He leans his right hand on the table, upon which lie papers and books. He is speaking and extends his left hand towards the servant, who, holding his cap before him with both hands, listens anxiously to his master's words. The servant's shirt is open, showing part of his breast. Of his custodians, the younger man in front wears a steel helmet with a plume and a gorget over a reddish-brown coat; the older man at the back has curly hair and a moustache, and is seen only to the waist. Life-size figures, seen to the knees. Painted about 1650.

Canvas, 70½ inches by 86 inches.

A copy is in the picture gallery in the Royal palace, Aschaffenburg, No. 244.

A pen-drawing for this picture is in the Amsterdam Print-room; reproduced by Lippmann-HdG. 78.

Engraved in mezzotint by James Ward, 1800 [as "The Centurion Cornelius"].

Mentioned by Vosmaer, pp. 282, 544; by Bode, pp. 526, 589; by Dutuit, p. 49; by Michel, pp. 354, 490, 558 [271, 382, 434, as "The Workers in the Vineyard"]; by Waagen, ii. 158, and iv. 87 [by D. S. MacColl, *Burlington Magazine*, May 1913, No. cxxii. p. 101, and F. Schmidt-Degener, *Burlington Magazine*, June 1913, No. cxxiii. p. 171].

Exhibited at Manchester, 1857, No. 14; at the Bethnal Green Museum, London, 1872, No. 101; in the Royal Academy Winter Exhibition, London, 1889, No. 158.

In the possession of the London dealer Michael Bryan, 1800. According to the Stowe sale-catalogue, Bryan bought it in Amsterdam from the representatives of the family for whom Rembrandt was said to have painted it; Bryan is said to have escaped with the picture from Amsterdam the night before the French troops entered the city [January 19, 1795], and to have sold it to the Duke of Buckingham. [Buchanan, i. 296, says that Bryan bought it from the Boers family. Cf. 152.]

Sale.—Duke of Buckingham, Stowe, August 15, 1848, No. 438 (£2300, Mawson for Lord Hertford) [called "The Unmerciful Servant"].

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1913 catalogue, No. 86.

115. **The Unfaithful Servant.**—He comes from the right in a humble manner, holding his cap in his right hand before his body, and approaches his master, who sits facing the spectator beside a table, leaning his right hand on the arm of his chair, and making a gesture of refusal with his left hand. The master has a beard, and wears a turban and a long robe. On the table are an open book, papers, and a gold cup. To the

left is a window. Although this picture is not now regarded as a Rembrandt, the author thought it not impossible that it was an original which had been somewhat overcleaned. However [J. O. Kronig, in the *Burlington Magazine*, January 1915, vol. xxvi. p. 172, states that] the picture, when recently cleaned, was found to bear the signature of Carel van der Pluym [under the false Rembrandt signature].

Panel, 17 inches by 21½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 162.

116. **THE LABOURERS IN THE VINEYARD.** Sm. 115; Bode 323; Dut. 67; Wb. 393; B.-HdG. 220.—In a lofty hall the lord of the vineyard sits in the left middle distance at a round table with a dull reddish-brown cloth, near a large arched window divided into two by a pillar. He has a beard, and wears Eastern dress—a high cap and a purplish-brown furred cloak over a pale blue coat. He motions away two discontented labourers who press towards him; one of them, cap in hand, points to the labourers who have already been paid. To the left, with his back to the window, is the steward looking up from his book. On the extreme left, before and behind him, are bales, chests, and numerous books and papers. Farther back, to the right, is a group of four labourers; one of them joyfully shows his wages to the others. On the extreme right a labourer is rolling a cask. Two others carry a chest up the steps leading to a door. Another figure is seen at the door. In the right foreground is a dog. A cat plays in the centre. From the ceiling hangs a round bird-cage. Brilliant evening light falls from the left through the window upon the wall, and is delicately distributed on the group round the lord of the vineyard. Warm brownish tone with little local colour. Small full-length figures.

Signed to the right at foot on a step, "Rembrandt f. 1637"; oak panel, 12 inches by 16½ inches.

A copy under the name of G. van den Eeckhout was in the sale :—A. Jaffé, Berlin, October 15, 1912, No. 90. The picture—13 inches by 10½ inches—in the sale :—Martin, Paris, 1802 (1180 francs, Madame Lagrange), was probably another copy; *see* C. Blanc, ii. 307.

Studies for the picture are in the Boymans Museum, Rotterdam, HdG. 1349; and in the collection of the late J. Pierpont Morgan, New York, HdG. 1082.

Engraved by Fessard, 1767, in the Crozat collection. This plate was later worked upon by Martin Piert, the principal figure was altered, and Piert's name was added, with the probably mythical assertion that the original was in the Vanderduren collection; *see* Bartsch, *Anleitung zur Kupferstichkunde*, ii. 145. Also engraved by T. Chevtchenko, 1858. Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*. Engraved on wood by Seriakoff. Lithographed by Huot in Gohier Desfontaines and Petit, *Galerie de l'Ermitage*, i. 10.

Mentioned by Vosmaer, pp. 165, 514; by Bode, pp. 446, 600; by Dutuit, p. 38; by Michel, pp. 234, 562 [179-80, 441]; by Waagen, p. 177.

In the Crozat collection, Paris.

In the Walpole collection, Houghton Hall; bought by the Empress Catherine II. in 1779.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 798 [valued by Sm. in 1836 at £367 : 10s.].

116*a*. **The Labourers in the Vineyard.**—In an old building the aged lord of the vineyard, richly dressed, sits at a table covered with a carpet, at which his steward pays the labourers. Some have already been paid, while others are still at work. Farther back are a money-box, books, papers, and other accessories. The light falls from the side through two windows, creating a fine effect. Vigorous and pleasing in colour.

Panel, 20 inches by 24 inches.

Sales.—Amsterdam, July 25, 1803, No. 65 (350 florins, Roos).
Madame C. Rijkman, Amsterdam, October 15, 1829, No. 17 (700 florins, Waller for Kluitenaar).

117. **THE TRIBUTE-MONEY.**—In the centre of a lofty hall like a temple, Christ stands with right hand uplifted before three scribes, one of whom holds out before Him the tribute-money. On the right is another group of four men, some seated and others standing. Below to the left two persons come up some steps. At a window above to the right is a bearded Rabbi.

Signed at top to the right in a cartouche, "R H L 1629"; panel, 16 inches by 13 inches.

In the possession of R. Langton Douglas, London.
In the collection of Alfred Beit, London.
In the collection of Otto Beit, London.

118. **THE TRIBUTE-MONEY.** Sm. 111, and Suppl. 20; Bode 196; Dut. 68; Wb. 153; B.-HdG. 403.—In the interior of the Temple Christ stands in the centre, before a large bay. He is in profile to the left and wears a brown cloak over a blue coat, which He lifts with His left hand while He stretches out the right. A Pharisee, in profile, wearing a large red cap and a coat predominantly yellow and red in colour, holds out the tribute-money before Him. Between them is a Jew with a rich head-dress, seen in full face. To the left are two other Jews. On the right is a group of seven figures, partly in half-shadow. A woman watches the scene through a window. Full light falls on the main group and on the wall to the left, beside which stands a bench decorated with simple Renaissance patterns. Small full-length figures.

Signed to the left at foot on the bench, "Rembrandt f. 1655"; canvas, 25 inches by 33½ inches.

Engraved in mezzotint by MacArdell [while in the Blackwood collection].
Mentioned by Vosmaer, p. 537; by Bode, p. 508; by Dutuit, p. 42; by Michel, pp. 399, 557 [308, 432].
Exhibited at the British Institution, London, 1815, No. 38, and 1858, No. 76; at the Royal Academy Winter Exhibition, London, 1899, No. 21.
Sales.—Prince Rubempré, Brussels, 1765.
Blackwood, London, February 20, 1778.
Robit, Paris, May 21, 1801, No. 116 (8850 francs, Lafontaine).
J. Webb, London, 1821 (Reile).
Sir Simon Clarke, London, May 8, 1840 (£630, Woodburn).
In the possession of the London dealer Woodburn, 1853.
Sale.—Wynn Ellis, London, May 27, 1876 (£378, W. B. Beaumont).

In the collection of Wentworth B. Beaumont (afterwards Lord Allendale), 1899.

In the collection of Lord Allendale, London.

118*a*. **The Widow's Mite.**—A fine composition of nineteen figures. 20½ inches by 28 inches.

Sale.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 526), No. 90 (52 florins).

118*b*. **Christ washing Peter's Feet.**—A small picture.

In the collection of Abraham Jacobsz Greeven, Amsterdam ; in the inventory of his collection for sale, March 10, 1660. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 227.

119. **Christ washing Peter's Feet.**—Vigorous ; grisaille. Panel, 19 inches by 24 inches.

In the collection of Hermann Becker, Amsterdam ; in the inventory of his goods, October 19, 1678. *See* A. Bredius, *Oud Holland*, 1910, p. 196, etc.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 175 (4 florins 75, F. Kemper).

119*a*. **The Jews take Counsel together.**—A good picture. Panel, 32½ inches by 41 inches.

Sale.—Madame d'Hariague, Paris, April 14, 1750, No. 28 (1200 francs) ; the catalogue was by Mariette, according to an old note.

120. **Christ at Gethsemane.** Sm. 89.—Christ is on His knees. An angel descends in a stream of light to minister to Him. The three disciples are asleep. Only the principal group is illumined. Panel, 16 inches by 15 inches.

Etched by Denon and by W. Brockedon.

Sale.—Baron Vivant Denon, Paris, 1826, No. 104 (2251 francs, Pérignon). According to Dutuit, p. 14, this is probably identical with an A. de Gelder in the collection of Sir F. Cook, Bart., Richmond.

121. **ST. PETER DENYING HIS MASTER.** Sm. 110 ; Bode 324 ; Dut. 72 ; Wb. 394 ; B.-HdG. 405.—In the centre foreground stands Peter, wearing a large yellowish-white cloak which he has drawn over his head. He turns, raising his left hand to enforce his denial, to a maid-servant in a bright red bodice, who from the left holds up a candle to the disciple's face and, gesticulating vigorously with her right hand which hides the flame of the candle, denounces his statement as untrue. In the immediate left foreground sits a bare-headed soldier in full armour ; he sets down the large gourd-shaped bottle from which he is drinking and looks at the disciple. Beside him to the right on a bench are his helmet and sword. Behind him to the left stands another soldier. Farther back on the extreme right are six male figures in dim light, who, to judge from their dress, are scribes and Pharisees. The figures are seen to the knees. Painted about 1656.

Signed on the right at foot (partly repainted), "Rembrandt f." ; canvas, 61 inches by 67 inches.

A smaller old copy is in the possession of a Berlin dealer.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, p. 547; by Bode, pp. 511, 600; by Dutuit, p. 39; by Michel, pp. 424, 566 [328-30, 441]; by Descamps, *Vie des Peintres*, i. 307.

In the collection of the Marquis Voyer d'Argenson, Paris.

Sale.—Comte de Vence, Paris, February 9, 1761 (500 francs).

In the collection of Comte Baudouin, Paris, 1780; bought as a whole by the Empress Catherine II.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 799 [valued by Sm. in 1836 at £1050].

122. **ST. PETER REPENTANT.** Bode 288; Dut. 96; Wb. 290; B.-HdG. 41.—Peter, kneeling on the ground beside a pillar and wringing his hands in prayer, looks straight before him with a distracted air. He is turned three-quarters left. He wears a dull brown coat and a black under-garment; his greenish-grey cloak is behind him to the right. Beside him on the ground are his keys and a bundle of straw for his bed. Dull sunlight falls on the kneeling figure. The background, of the colour of dull grey stone, is painted in a thin and sketchy manner. A small full-length figure.

Signed on the right at foot with the monogram, "R H L 1631"; oak panel, 23 inches by 19 inches.

An old copy of the picture, with additions in the background, is in the collection of Count Karl Lanckoronski, Vienna. A second old copy, under the name of G. Dou, was in the possession of a Dutch dealer in 1900, and in a private collection in Brussels in 1912. Another old copy, under the name of Ludovico Carracci, was in the possession of a London dealer in 1913; the straw was not shown but the apostle's left foot was visible.

The composition was etched by G. F. Schmidt (Wessely, No. 170) in 1770 as the work of F. Bol, then in the Trible collection, Berlin. Possibly the etcher worked from the old copy now belonging to Count Lanckoronski.

Mentioned by Vosmaer, p. 489; by Bode, p. 385; by Dutuit, p. 54.

Exhibited at the Palais du Corps Législatif, Paris, 1874—wrongly catalogued as then in the collection of E. André; in Brussels, 1886; at Amsterdam, 1898, No. 17.

In the collection of Prince de Chalais, Paris.

In the collection of Prince de Rubempré de Mérode, Brussels.

122*a*. **St. Peter lamenting.**—Half-length.

In the picture gallery in the Royal palace, Berlin, 1786; *see* Nicolaï, *Beschreibung von Berlin*, ii. 886.

123. **JUDAS GIVING BACK THE THIRTY PIECES OF SILVER.** Sm. 131; B.-HdG. 10.—In a spacious hall, supported by a central pillar, Judas kneels on the floor in the right foreground, before the throne of the high priest. Despairingly, he wrings his hands from which he has just flung down the thirty pieces of silver. His loose brownish-grey dress is open at the neck and breast. The high priest, seated, turns away in anger; he wears a dull red robe embroidered with gold over a dull purple coat held together with a sash, and has a light turban. Behind him stands another priest with a threatening gesture; he

has a tall cap, and wears a greenish-blue Eastern dress with a deep blue sash. Behind him to the right two Pharisees look on with a half-compassionate air. In the left foreground a priest in a dull brown dress, seen from the back, sits at a table with books, and looks round at the silver. Behind him three old men in Eastern dresses of dull and sad colours look on astonished at the incident. On the pillar to the right behind the high priest a glittering steel shield hangs on a greenish curtain. From the background on the extreme right, several figures come up the steps. Small full-length figures. Painted about 1628 or 1629.

Signed on the step of the throne with the small monogram "R" (apparently modern), while a second large monogram may apparently be distinguished in the centre at foot; canvas, 30½ inches by 40 inches.

A copy of the same period was in the collection of Henry Willett, Brighton. A second copy is travelling about Holland. A third version is noted in the possession of Julius Böhler, Munich, by Bode, *Art in America*, i. 112.

The figure of Judas was etched in 1634 by J. J. van Vliet (Bartsch 22, as pendant to B. 21); Sm. 131 described the picture from this print; noted, Wb. 462.

Gersaint mentions the picture, and notes the likeness of Judas to the figure in Van Vliet's etching, B. 22.

Mentioned by Constantijn Huygens, before 1631 (cf. *Oud Holland*, ix., 1891, p. 125); Young, *A Tour in Ireland in 1776-79* [1780 edition, vol. i. p. 3]—cf. Historical Manuscripts Commission, 12th Report, Appendix x. p. 335; Michel, pp. 60, 563 [45-7, 535].

Exhibited in the British Institution, London, 1867, No. 159.

Sale.—(Possibly) R. Alexander, London, 1775 (Martin).

In the collection of James, first Earl of Charlemont, Dublin, 1776. The family exhibited the picture at the British Institution in 1867, so that this cannot have been the similar picture in the sale :—Duke of Buckingham, Stowe, August 15, 1848, No. 409 (£32 : 11s., Davis).

In the possession of the Paris dealer F. Kleinberger, 1884.

Sale.—G. Detsy, Paris, March 28, 1884, No. 36 (2100 francs); as of the school of Rembrandt.

In the possession of the Paris dealer Haro, 1892.

Sale.—Martinet, Paris, February 27, 1896, No. 35 (53,000 francs, bought in by Henry Haro for the Martinet family).

In the collection of Baron Arthur de Schickler, Paris.

124. **CHRIST AT THE COLUMN (or, The Flagellation).** Bode 75; Dut. 74; Wb. 68; B.-HdG. 534.—Two executioners are engaged in binding Christ to the column; He wears only a cloth about his loins. One man, in red breeches and shirt, who kneels on the right, is fastening fetters round His ankles. The other man, dressed in a yellow jerkin with dark puffed sleeves and brownish-red breeches, who is on the left, draws Christ's bound hands up the column with a rope. On the right, behind the kneeling man, are his helmet, cuirass, and sword. Bright light falls from the left on the upper part of Christ's body. In the dark background is seen a column; to the right is a passage. Full-length figures, about a third of life size.

Signed almost in the centre at foot, "Rembrandt f. 1668" (not 1658); canvas, 37½ inches by 29 inches.

An old copy was in the—

Sales.—Broadwood and others, London, March 25, 1899, No. 101.
S. Bourgeois, Cologne, October 27, 1904, No. 67 (Cardon of Brussels, 7900 francs); measuring 44½ inches by 32½ inches.

A pen-drawing for one of the executioners is in the collection of C. Hofstede de Groot, The Hague; reproduced, HdG. iii. 92.

Mentioned by Vosmaer, pp. 371, 565; by Bode, pp. 527, 567; by Dutuit, p. 28; by Michel, pp. 503, 553 [392-4, 437].

Exhibited at Amsterdam, 1898, No. 122.

Sale.—(Possibly) Amsterdam, March 20, 1764, No. 5 (79 florins).

In the collection of L. van Heythuysen, 1800.

Sale.—W. Beckford, Fonthill Abbey, February 23, 1802 (bought by Fresham).

In the Winter collection, Heidelberg.

In the possession of the dealer Schmitt.

In the Darmstadt Museum, 1885 catalogue, No. 347.

125. **CHRIST AT THE COLUMN (or, The Flagellation).** Bode 44; Dut. 75; Wb. 33; B.-HdG. 317.—A youth with long reddish-brown curls, wearing only a cloth about his loins, stands half-turned to the left beside a stone table; his hands are bound behind him. He looks down. In the left foreground are steps going downward. A small full-length figure. A study painted about 1646.

Oak panel, 13 inches by 11 inches.

Etched by Gaujean.

Mentioned by Bode, p. 563; by Dutuit, p. 41; by Michel, p. 551 [439].

Exhibited in Berlin, 1890, No. 470.

Sale.—Baron de Beurnonville, Paris, 1881, No. 435 (10,000 francs).

In the collection of Adolf von Carstanjen, Berlin; now in the possession of the Von Carstanjen trustees.

Exhibited on loan in the Aeltere Pinakothek, Munich.

126. **CHRIST AT THE COLUMN.** B.-HdG. 540.—In front of a lofty column Christ sits, turned slightly to the left, on a round stone pedestal, the place of torture, to a ring in which His hands, bound behind His back, are fettered. He wears only a white cloth about His loins. His head, encircled with a halo, is turned towards the spectator. His eyes are cast down. He has long brown hair and a full brown beard. To the left behind the column, beyond steps leading down into a hall, stands a soldier, seen to the knees. He holds a long halberd in his right hand, and wears a greenish coat, a grey neckcloth, and a brownish-purple cap with a plume. In the right background is another soldier, in a steel cap and cuirass, holding a halberd. In the right foreground lie a cuirass, a bamboo reed, rods, thorny branches, and a large shield on a purple cloak. Greyish-brown background. The light falls from the left at top. Full length, about a third of life size. Painted about 1628.

Canvas, 29½ inches by 25 inches—30½ inches by 26 inches, according to the Aynard sale-catalogue.

Sale.—Edouard Aynard, Paris, December 1, 1913, No. 79.

Said to be in a private collection, Vienna.

127. **Christ being mocked.**—Christ stands undraped, with the

crown of thorns and the reed. The blood flows from His wounds over the breast and the left arm. One soldier wears a turban and a green doublet slashed with white. Another soldier wears a red and brown dress, a cuirass, and a red cap. He kneels before Christ, and rests his right hand on a large brass pot. Behind him is a third soldier in profile, with a pointed helmet and a gorget, who looks at Jesus and laughs. The background is a dark wall. Life-size figures. To judge from the engraving and from the photograph published at the time of the Petrograd exhibition, the authenticity is doubtful, and the picture appears to be the work of the artist who painted the "Ecce Homo" at Budapest, 1906 catalogue, No. 368.

Canvas, 76 inches by 48 inches.

Engraved in aquatint in the sale-catalogue of 1869.
Exhibited at Petrograd, 1908, No. 239.
Sale.—Prince Koucheleff-Besborodko, Paris, June 5, 1869, No. 29 (19,000 francs).
In the collection of Countess Mussin-Pushkin, Petrograd.

127*a*. Christ being scourged.

In the collection of Rembrandt, Amsterdam; in the inventory of his goods for sale, July 25, 1656, No. 62, with a copy of it under No. 302. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

127*b*. Christ being mocked.

Sales.—Amsterdam, May 16, 1730 (Hoet, i. 350), No. 30 (18 florins 25). Amsterdam, November 8, 1734, No. 94.

127*c*. Christ being scourged.

Sale.—Guérin and others, The Hague, September 13, 1740, No. 49 (1 florin 10).

127*d*. Christ mocked by a Guard.

31 inches by 40 inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 113), No. 223 (22 florins 25). Wrongly identified, in B.-HdG., with the Darmstadt picture (124), the height of which is greater than its width, and which does not represent the "Mocking."

127*e*. Christ with the Crown of Thorns and the Reed.

Panel, 6 inches by 5 inches.

In the Schloss Altstadt, Cassel, 1783 catalogue, No. 117.

127*f*. Christ being scourged.

Exhibited at the British Institution, London, 1845, No. 25.
Then in the collection of Sir R. Westmacott.

128. **CHRIST BEFORE PILATE.** Sm. 88; Bode 207; Dut. 76; Wb. 185; B.-HdG. 214.—Upon a raised terrace, Pilate, in profile to the right, sits on his judgment seat under a high canopy. He is assailed by the Jews, who in savage excitement demand from him the condemnation of Christ. Drawing back before the petitioners, he makes animated gestures

with his hands as if refusing and trying to pacify. A group of four men in the dress of Jewish priests, with tall head-dresses, phylacteries, and other characteristic details, press towards him, shouting and threatening. Behind him, at a somewhat higher elevation, stands Christ, seen in full face and wearing the crown of thorns and the purple robe. His hands are bound before Him; He looks upward as if in prayer. He is surrounded by a detachment of soldiers with lances and halberds. A few steps lower down than Pilate, a priest with outstretched left hand tries to appease the mob which, closely packed, fills the forecourt of the palace and presses through the high arched entrance on the right. Above the entrance is a clock; near on it, on a lofty ornamental pedestal, is a bust of an emperor, crowned with laurel. Full light falls on the group of Jews before Pilate. Small full-length figures. Grisaille.

Signed on the right half-way up below the clock, "Rembrandt ft. 1633"; canvas, 21½ inches by 17½ inches.

Possibly identical with the "Ecce Homo" in grisaille, mentioned in Rembrandt's inventory of 1656, and in the inventory of the goods left by the painter Jan van de Cappelle, 1680. *See* Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 169, 350.

Etched by Rembrandt, 1634-35, in reverse and on a slightly larger scale, B. 77 [Hind 143]. Engraved by an unknown hand.

Mentioned by Vosmaer, pp. 341, 553; by Bode, pp. 432, 586; by Dutuit, p. 44; by Michel, pp. 202, 557 [156, 432].

Sale.—W. Six, Amsterdam, May 12, 1734 (probably Hoet, i. 419), No. 174.

In the collection of J. Goll van Franckenstein, Amsterdam, who sold it in 1827 to the Amsterdam dealer A. Brondgeest.

In the possession of the London dealer T. Emmerson.

In the collection of Jeremiah Harman, 1836 (Sm.).

Sale.—J. Harman, London, May 17, 1844 (£127 : 1s., Smith).

In the possession of the dealer Smith, who, according to a MS. note in his own copy of his catalogue, sold it to G. Blainie.

In the collection of Sir Charles Eastlake; sold for a nominal sum, under the terms of his will, to the National Gallery, 1894.

In the National Gallery, London, 1911 catalogue, No. 1400.

129. **PILATE WASHING HIS HANDS.** Bode 145; Dut. 73; Wb. 224; B.-HdG. 532.—In front of the wall of a massive building, hung with a curtain on the right, Pilate sits in a chair in the right foreground, turned to the left. He wears a broad flat cap of black stuff, adorned with narrow gold lace and pearls, and a yellow silk robe with a broad gold embroidered border over a black velvet coat, on which hangs a gold chain of several strands with a medallion. A youthful page stands before him, dressed in a green coat with loose gold-embroidered sleeves. The page holds in his right hand a shallow silver salver under Pilate's hands, over which he pours water with his left hand. A long towel is thrown over the page's fore-arm and shoulder. Behind Pilate stands an old man looking on; he wears a yellow robe, and a yellow cap with a broad gold hoop on his thick grey hair. To the left is a low balustrade, behind which press soldiers with helmets, spears, and halberds; among them is a negro. Life-size figures, seen to the knees. Painted about 1665.

Canvas, 51½ inches by 66 inches.

A copy of the head of Pilate, by Dietrich, is in the Rumjanzoff Museum, Moscow, 1901 catalogue, No. 694.

A pen-drawing for the picture is in the collection of J. Six, Amsterdam; HdG. 1233.

Mentioned by Bode, pp. 480, 579; by Dutuit, p. 47; by Michel, pp. 434, 563 [330, 436].

In the collection of Lord Palmerston, Broadlands, since 1794.

In the collection of Lord Mount Temple, Broadlands.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," i. 32.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 68; bought as a whole by Duveen Brothers.

In the collection of B. Altman, New York; bequeathed in 1913.

In the Metropolitan Museum, New York.

130. **THE ELEVATION OF THE CROSS.** Sm. 91; Bode, 106; Dut. 81; Wb. 101; B.-HdG. 124.—In the centre foreground, the Cross, to which Christ is fastened, is raised from the right by four executioners. The man on the left of the group wears a cuirass and helmet. The man in the centre, wearing a light blue coat, has the features and the familiar blue cap of the painter. Two other men, in shadow to the right, support the Cross from the back. Behind this group is the Roman centurion on a grey horse; he wears a rich Eastern dress, consisting of a light turban, a coat of gold brocade with a sash, and a deep purple cloak. He leans his right hand, grasping a mace, on his hip. To the left, in half shadow, is a group of four Pharisees. To the right, farther back, soldiers bring forward the two thieves. A night scene. Full light falls from the left on the body of Christ, who casts His eyes upward as if in pain. Small full-length figures. Produced at the same time as its pendant, "The Descent from the Cross" (134), which was painted in 1633.

Canvas, rounded at top, 38 inches by 28½ inches.

Engraved by Hess.

A copy was in the sale:—J. Durlacher, Frankfort-on-Main, December 11, 1906, No. 118.

A chalk drawing for the picture is in the Albertina, Vienna, HdG. 1423.

Mentioned by Vosmaer, pp. 119, 497; by Bode, p. 434; by Dutuit, p. 30; by Michel, pp. 157, 554 [120, 438]; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 48.

In the collection of Frederick Henry, Prince of Orange, for whom Rembrandt painted it in 1633.

In the collection of the Prince's widow, Amalia von Solms, at the Oude Hof, The Hague, 1667 inventory, No. 69; but not in the inventories of the goods divided among her four daughters.

Probably, therefore, in the collection of her grandson William III., Prince of Orange and King of England, till 1702.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf, No. 215; *see* Van Gool, ii. 538. Transferred to Munich in 1806.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 327.

131. **The Elevation of the Cross.** Sm. 92.—A study for the

Munich picture (130). ["This masterly study, apparently for the preceding picture, is composed of a number of figures, among which is seen conspicuously the Saviour attached to the Cross, which several men are in the act of raising. An officer, mounted on a brown horse, with his back to the spectator, is on the left, and on the opposite side may be noticed a man stooping to take something from a basket. The gloom which prevails is partly relieved by a stream of light bursting from the midst of dark clouds. Painted in a free and spirited manner" (Sm.).]

Panel, 15½ inches by 11½ inches.

Exhibited at the British Institution, London, 1834, No. 85.

Sale.—Sir Charles Bagot, London, June 17, 1836 (Brondgeest).

132. **CHRIST ON THE CROSS.** B.-HdG. 318.—In a barren hilly landscape, in front of an evening sky with heavy clouds, the dead body of Christ hangs on the Cross which is seen foreshortened at a slope to the left. A small full-length figure. A sketch painted about 1646.

Oak panel, 13 inches by 9½ inches.

An old copy from the Cavens collection, Brussels, and the collections of Henri de Rochefort and L. Bonnat, Paris, was exhibited at Leyden, 1906, No. 42, and in Paris, 1911, No. 131.

Exhibited in Berlin, 1890, No. 218.

Etched by L. Gaucherel.

[Mentioned by Michel, pp. 436, 439.]

In the collection of Augustus III., King of Poland, Warsaw.

Sales.—J. W. Wilson, Paris, March 14, 1881 (9150 francs, Marquis de Charley).

C. Pillet, Paris, 1885.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 paintings," No. 147.

In the collection of C. von Hollitscher, Berlin.

In the collection of E. Otlet, Paris, formerly Brussels.

In the collection of John G. Johnson, Philadelphia, 1914 catalogue, No. 478.

132*a*. **The Crucifixion.**—A sketch.

In the collection of Rembrandt, Amsterdam; No. 79 in the inventory of his goods for sale, July 25, 1656. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

132*b*. **Christ on the Cross.**—With accessories.

13 inches by 11 inches.

Sales.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 511), No. 67—(Terw. 22), No. 66—(71 florins).

Lempereur, Paris, May 24, 1773, No. 62 (112 francs 95).

132*c*. **Golgotha.**—Christ on the Cross between the two thieves. In the foreground soldiers cast lots for Christ's garment. Others remove the instruments of the Passion. Several officers are represented on horseback. At the foot of the Cross are the Virgin Mary, St. John, and the Magdalen. Dark sky. In all, twenty-four figures.

Panel, 36½ inches by 29 inches.

Sale.—J. A. Snijers, Antwerp, April 27, 1818, No. 105.

133. **THE DESCENT FROM THE CROSS.**—On the left stands the Cross, from which the body of Christ is being lowered. A man on a ladder to the left holds the trunk firmly with his right arm. An old man with a long white beard supports the hips. On a ladder to the right stands a man with a torch, shading his eyes from the light with his left hand. In the right foreground are several figures, cut off at the knees by the lower edge of the picture. Among these on the extreme right is the Virgin Mary, turned to the left; she collapses in a faint and is caught by an old woman beside her. Close to her on the left is an old man in Eastern dress, probably Joseph of Arimathæa. In the background on the extreme left another figure is visible. This is a replica of 135 (Hermitage), with differences both in details and in the composition as a whole.

Signed in full, and dated 1651; canvas, 56½ inches by 42 inches.

Possibly identical with 135*a*, the picture which was among Rembrandt's goods sold in 1656, No. 293.

Mentioned by Hofstede de Groot, *Onze Kunst*, 1909, p. 179.

Sale.—Viscountess Hampden, London, April 16, 1834.

In the collection of J. A. Beaver, Lancashire, 1840.

In the collection of E. W. Parker, Skirwith Abbey, Cumberland.

Sale.—London, July 2, 1909, No. 99 (£8190, Kleinberger).

In the possession of the Paris dealer F. Kleinberger.

In the collection of F. Gans, Frankfort-on-Main.

134. **THE DESCENT FROM THE CROSS.** Sm. 93; Bode 107; Dut. 82; Wb. 102; B.-HdG. 125.—The dead body of Christ is let down from the Cross, which stands a little way back in the centre. A man in a fur cap and a light grey coat, standing on a ladder placed behind the Cross, holds the top of the winding-sheet which is under the body. A man in light blue, on a ladder to the left, holds the corpse by the right arm. A bald-headed old man in a pale purple coat, standing on a ladder half-way down to the right, grasps Christ's left arm near the shoulder. Two young men support the body from below; the foremost wears a yellow flowered coat. A little to the right of the group stands Joseph of Arimathæa, seen in lost profile, resting his left hand on a stick. He wears a coloured turban, a dark brown cloak lined with fur, and a light brown coat with a gold chain. In the left corner of the foreground, in a pallid half-light with dull colour, the Virgin Mary collapses in a swoon. Three women stand beside her. Behind them, and in front of some trees, is a group, in which two grey-bearded old men who are weeping are noticeable in front. In the right distance is the gate of Jerusalem with the Temple above it. Evening. Full light falls from above to the left on the body of the Lord, and on the sheet spread under Him. Small full-length figures. Painted in 1633. [Pendant to 130 (Munich).]

Signed indistinctly on the left at foot, "Rembrandt f."; oak panel, rounded at top, 35½ inches by 22 inches.

A copy was in the collection of Henriette Catharina von Anhalt, daughter of Frederick Henry, Prince of Orange; in the division of the inheritance, 1708, No. 7 (valued at 80 taler), it passed to Maria Eleanora von Radzivil. Another copy is in the collection of A. Duncker, Leipzig.

Etched by Rembrandt himself, B. 81 [Hind 102, 103].

Engraved by Hess and by J. L. Raab.

Mentioned by Vosmaer, pp. 119, 497; by Bode, p. 434; by Dutuit, p. 30; by Michel, pp. 157, 554 [120-22, 438]; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 48.

In the collection of Frederick Henry, Prince of Orange, for whom Rembrandt painted it in 1633.

In the collection of the Prince's widow, Amalia von Solms, at the Oude Hof, The Hague, 1667 inventory, No. 70; but not in the inventories of the goods divided among her four daughters.

Probably, therefore, in the collection of her grandson William III., Prince of Orange and King of England, till 1702.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf, No. 214; *see* Van Gool, ii. 538. Transferred to Munich in 1806.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 326.

135. **THE DESCENT FROM THE CROSS.** Sm. 94; Bode 325; Dut. 83; Wb. 395; B.-HdG. 126.—From the lofty Cross in the centre the dead body of the Lord, with the winding-sheet under it, is being let down. Above, in shadow, two men are drawing out the nail from the left hand which is still fastened to the Cross. A man on a ladder to the left, also in shadow, grasps the body under the arm with his right hand. Another man to the right, seen in full face and wearing a light yellow coat, holds the lower part of the body firmly with both arms. On a ladder to the right stands a youth holding a candle and shading it with his cap. Another light, also hidden from the spectator, is held by a man standing on the ground. A third and feebler light is in the left foreground near the women. At the foot of the Cross, Nicodemus and several men and women receive the body, for which some women in the left foreground spread a cloth on the ground. Near them two other women and an old man are lamenting aloud. In front is Joseph of Arimathæa, with a stick in his left hand; he has his back to the spectator, and wears a dark purplish robe and a turban. On the right, a little way back, in the midst of a close-packed group, the Virgin Mary falls in a swoon and is caught by a woman. In the distance is Jerusalem. In the immediate foreground to the right a dog sniffs at a thistle. Small full-length figures. [Compare the replica, 133.]

Signed in the centre at foot, "Rembrandt f. 1634"; canvas, 63 inches by 46½ inches.

Possibly identical with the large picture (135*b*), which was among Rembrandt's goods offered for sale in 1656, No. 37.

Engraved by Le Bas; etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, pp. 144, 502; by Bode, p. 435, by Dutuit, p. 37; by Michel, pp. 159, 566 [122, 441]; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169; by A. Bredius, *Oud Holland*, 1910, p. 17.

In the collection of Catharina Elisabeth Bode, widow of Valerius de Reuver, Amsterdam; in the inventory of her effects, October 27, 1703.

In the collection of V. de Reuver, Delft, to whom it was allotted in 1709 from his brother's estate, at a valuation of 800 florins made by the broker J. Zomer. An offer of 1000 ducats for it was made to V. de Reuver in 1710 on

behalf of the Elector Palatine ; and similar offers were made later by Prince Eugene of Savoy and by the Comte de Morville, the French Envoy. Acquired with the collection, in 1750, by the Landgraf of Hessen-Cassel (Hoet, ii. 396).

In the Cassel Gallery, 1783 catalogue, No. 99.

Taken away by the French in 1806 and sent to Malmaison.

In the collection of the Empress Josephine, Malmaison ; bought in 1813 by the Emperor Alexander I.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 800.

135*a* and *b*. **The Descent from the Cross.**—With another large picture.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169. One picture may be identical with 133 ; the other and larger picture may be identical with 135 (Hermitage).

In the collection of Rembrandt, Amsterdam ; in the inventory of his goods for sale, July 25, 1656, Nos. 293, 37.

135*c*. **The Descent from the Cross.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 177.

This may be identical with 135*a* or 135*b*.

In the possession of the Amsterdam dealer Johannes de Renialme ; in the inventory of his estate, June 27, 1657, No. 301, valued by A. Camerarius and M. Kretzer at 400 florins.

135*d*. **The Descent from the Cross.**—The dead Christ is most strongly illumined with the white linen cloth and the other figures. Joseph of Arimathæa stands on the left. To the right, farther back, are numerous figures, with the holy women. Vigorous, natural, and excellently painted.

Panel, 37 inches by 30 inches.

Sale.—J. W. Barchman Wuytiers, Utrecht, September 17, 1792, No. 52 (14 florins 75, Roos).

135*da*. **The Descent from the Cross.**

Exhibited at the British Institution, London, 1856, No. 40.

Then in the collection of Wynn Ellis, London.

135*e*. **The Descent from the Cross.**

Sale.—London, July 16, 1869, No. 167.

136. **CHRIST TAKEN DOWN FROM THE CROSS.** Sm. 96 ; Bode 170 ; Dut. 85 ; Wb. 123 ; B.-HdG. 245.—At the foot of the Cross lies the body of the Lord extended on a sheet. The disciples are mourning over Him. His head and shoulders rest on the lap of the Virgin Mary, who falls in a swoon and is supported by several women. The Magdalen fervently embraces His feet. On the left, others stand weeping and lamenting at the foot of the Cross, against which are placed two ladders. Beyond, on either side of the Cross, are the crosses of the two thieves, who are still suspended on them. In the distance Jerusalem is indicated. Late evening. A pallid light falls on the principal group. Small full-length figures. A sketch in brown and grey tones. A study for the master's etching of 1642, B. 82 [Hind 199].

Oak panel, rounded at top, 13 inches by 11 inches.

A sketch for this composition, executed in chalk, Indian ink, and oil-colour, is in the British Museum Print-room. Rembrandt so often altered the sheet by cutting out the parts which did not please him, that it now consists of seventeen different pieces of paper. Reproduced by Lippmann, No. 103. A hasty pen-and-ink sketch is in the Städel'sches Kunstinstitut, Frankfort-on-Main, HdG. 332.

Etched by Bernard Picart in *Impostures Innocentes*, 1734. Engraved by J. B. Jackson; by J. Burnet; by Freeman in Jones's *National Gallery*.

Mentioned by Vosmaer, pp. 282, 544; by Bode, pp. 432, 583; by Dutuit, p. 32; by Michel, pp. 298, 556 [228, 431]; by Waagen, i. 353.

Exhibited at the British Institution, London, 1823, No. 95.

Sale.—Amsterdam, September 25, 1743 (Hoet, ii. 124), No. 13 (14 florins 5).

In the collection of J. de Bary, Amsterdam, according to the inscription in Picart's etching; sold in 1759.

In the collection of George III., King of England, in the inventory of about 1760-70; noted by L. Cust.

Sale.—Sir Joshua Reynolds, London, March 11, 1795 (£43 : 1s., Sir George Beaumont).

Presented by Sir George Beaumont to the National Gallery, 1826.

In the National Gallery, London, 1911 catalogue, No. 43.

137. **The Disciples mourning at the Cross (or, The Deposition).** Sm. 95; Bode 156; Dut. 84; Wb. 118; B.-HdG. 337.—In the twilight of approaching night, the body of the Lord is seen stretched out full length on a white linen cloth at the foot of the Cross. He is supported by an old man with a long white beard, who kneels behind Him. On the extreme right the Virgin Mary in a red hood kneels, supporting her Son's head. Behind them St. John and several other young men are mourning. On a ladder leaning against the Cross stands a man; only the lower half of his legs can be seen. On the left the Magdalen leans against the Cross, supporting her head on her left arm. In the extreme left foreground, in half-shadow, a woman kneels at Christ's feet. In the distance are the buildings of Jerusalem. Full light falls on the body and on the group to the right. Life-size figures. The authenticity of this picture is often contested; to the author the question does not yet seem ripe for settlement.

Signed in the right centre, "Rembrandt f. 1650"; canvas, 71 inches by 78⅓ inches; originally rounded at top, but strips nearly an inch wide have been added on the left and on the right, while a strip about four inches wide has been added at foot.

A pen-and-ink sketch for the figure of the youth on the extreme right is in the National Museum, Stockholm, HdG. 1572.

Exhibited at the British Institution, London, 1835, No. 115; at the Irish National Gallery, Dublin, for several years round about 1880; at the Royal Academy Winter Exhibition, London, 1875, No. 153, and 1899, No. 94.

Mentioned by Vosmaer, p. 522; by Bode, p. 581; by Dutuit, p. 42; by Michel, p. 555.

In the collection of the Marquess of Abercorn, 1836 (Sm.).

In the collection of the Duke of Abercorn, Baron's Court, Ireland, in 1899.

In the possession of the London dealers Forbes and Paterson.

In the collection of the Comtesse de Béarn, Paris.

138. **THE ENTOMBMENT.** Sm. 99 and 101 ; Bode 78 ; Dut. 86 bis ; B.-HdG. 129.—A studio replica of 140 (Munich) ; yet partly worked over by Rembrandt (1653), especially in the principal group and the holy women in front. Certain details, like the basket with the spade in front, were then painted out. Small full-length figures.

Signed on the tomb, "Rembrandt f. 1653" ; canvas, rounded at top, 39 inches by 27 inches.

Mentioned by Vosmaer, pp. 167, 519 ; by Bode, p. 435 ; by Dutuit, p. 29 ; by Michel, p. 162 [123-4, 438].

Sale.—(Possibly) J. van den Blooken, Amsterdam, May 11, 1707 (Hoet, i. 99), No. 2 (290 florins)—uncommonly fine.

In the collection of the dowager Madame van den Sanden-Munter, from whom Lormier bought it through Monjé (for 1038 florins).

In the possession of W. Lormier, The Hague, 1752 (Hoet, ii. 436).

Sale.—Willem Lormier, The Hague, July 4, 1763 (Terw. 328), No. 221—but No. 219 of the original catalogue (2300 florins, Voet) ; acquired in 1763 for the King of Poland.

In the collection of Augustus III., King of Poland.

In the Royal Gallery, Dresden, 1908 catalogue, No. 1566 [valued by Sm. in 1836 at £315].

139. **THE ENTOMBMENT.** Sm. 100 and 158 ; B.-HdG. 130.—In the foreground of a cavern the body of the Lord is held in the winding-sheet by a youth with both hands. A grey-bearded old man on the left supports the corpse by the shoulder, and a third man, kneeling, holds the feet. On the extreme left, somewhat nearer the front, stands a dignified old man with a long beard, probably Joseph of Arimathæa. Near the youth in the centre is Nicodemus, apparently gazing at the set features of the Lord. On the right, weeping women and disciples come forward out of the gloom of the grotto. A sketch in grisaille, painted about 1633. Small full-length figures. The sketch corresponds with the principal group in "The Entombment" of 1639 (140).

Oak panel, 12½ inches by 16 inches.

Etched by Basan under the title of "Les Morts Ensevelis."

Mentioned by Vosmaer, p. 519, note 2 ; by Waagen, iii. 283 ; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

Possibly in the collection of Rembrandt, in the inventory of whose goods for sale, July 25, 1656, is noted a sketch of "The Entombment," No. 111.

In the collection of William Hunter, Glasgow, bequeathed in 1783 to the University.

In the Hunterian collection, University of Glasgow [1880 catalogue, No. 14].

140. **THE ENTOMBMENT.** Sm. 98 ; Bode 108 ; Dut. 86 ; Wb. 103 ; B.-HdG. 128.—The body of Christ is lowered in the winding-sheet into a stone sepulchre, placed in the foreground of a lofty cavern which opens at the back. A youth on the left, in a striped light blue coat, is at Christ's head and holds the body beneath the arms. Another man, standing high up behind the sepulchre, holds the lower part of the body by the twisted sheet. An old man on the right holds the feet. The light falling full on the principal group comes from a candle held by an

old man in a dark dress, seen from the back, who is on the extreme left of the foreground, as well as from another candle in the hand of an old man with a turban and a light purple cloak, probably Nicodemus, who stands a little higher up at the head of the sepulchre. Joseph of Arimathæa, in Eastern dress, stands higher to the left. Beside him, a youth looks sorrowfully at the Lord's pallid features. To the right of this group is another old man. In the right foreground, at the foot of the sepulchre, the Virgin Mary sits weeping; she wears a deep purple mantle which she has drawn over her head. Beside her to the right are two women; one of them has a wide turban with red stripes. Near them, on the extreme right, hangs a lantern. In front, a basket with a spade in it rests against the sepulchre. To the left, above the tomb, is a large curtain with a golden shield in the centre. Towards the middle distance, in the darkness of the cavern, are various figures. Through the opening of the cavern is seen Calvary in the light of the setting sun. Small full-length figures. Completed in January 1639. [Pendant to 141.]

Canvas, rounded at top, 37 inches by 27½ inches.

A studio-replica, retouched by Rembrandt himself in 1653, is in the Dresden Gallery (138).

Old copies are in the Dresden Gallery, No. 1572; in the Brunswick Gallery, No. 516; and in the collection of E. Brandt, Wiesbaden.

A copy occurred in the Lormier sale of 1763 (Terw. No. 328), as well as 138 (Dresden), which was sold there.

A copy, measuring 57 inches by 51 inches, was in the sale :—E. Aynard, Paris, December 1, 1913, No. 80.

Engraved by Hess.

Mentioned by Vosmaer, pp. 166, 519; by Bode, p. 434; by Dutuit, p. 30; by Michel, p. 159 [123-4, 438]; by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 47, 48, 65, 70.

In the collection of Frederick Henry, Prince of Orange, for whom Rembrandt painted it.

In the collection of the Prince's widow, Amalia von Solms, at the Oud Hof, The Hague, 1667 inventory, No. 71; but not in the inventories of the goods divided among her four daughters.

Probably, therefore, in the collection of her grandson William III., Prince of Orange and King of England, till 1702.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf, No. 217; *see* Van Gool, ii. 538. Transferred to Munich in 1806.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 330.

140*a*. **The Entombment.**

Mentioned by A. Bredius in *Oud Holland*, 1910, p. 234.

In the collection of Ferdinand Bol, Amsterdam, inventory of October 8, 1669.

140*b*. **The Entombment.**

46 inches by 37½ inches.

Sale.—G. Bicker van Zwieten, The Hague, April 4, 1755 (Terw. 121), No. 57 (61 florins).

140*c*. **The Entombment.**—With numerous figures and accessories. Powerful and extremely accomplished.

52 inches by 48 inches.

Sale.—(Supplementary) G. and W. van Berckel, Amsterdam, March 24, 1761, No. 79.

140*d*. **The Entombment.**—A capital picture.

Sale.—Van Haeften, Leyden, June 15, 1764 (Terw. 369), No. 1 (180 florins, Dr. Tak).

140*e*. **The Entombment.**—A sketch.
32 inches by 42 inches.

Sale.—Baroness de Beyer, Brussels, May 25, 1784, No. 46 (55 francs).

140*f*. **The Entombment.**
Canvas, 35½ inches by 29 inches.

Sale.—J. B. Horion, Brussels, September 1, 1788, No. 89 (185 florins).

140*g*. **The Entombment.**—Sketched in broad touches, with great sureness of hand.

Mentioned by Junker in Meusel's *Neue Miscellanea*, 1795, p. 186.
In the Von Ziegler collection, Schaffhausen, 1795.

141. **THE RESURRECTION.** Sm. 102; Bode 109; Dut. 87; Wb. 104; B.-HdG. 131.—A youthful angel with fair curls, in a loose white robe, hovers over the tomb in a flood of brilliant light and lifts up the massive stone cover. On the right the Saviour, still wrapped in the grave-clothes, looks up at the angel and slowly raises Himself in the tomb. In the left foreground is the guard; some of the soldiers are asleep or just waking, while others jump down from the grave-stone or run away down the steps. The light is reflected from their armour and weapons and illumines the sombre group, in which only a few blue and red tones are dully effective. On the right at foot, two of the holy women, full of pious wonder, kneel beside the tomb. A night-scene into which the unearthly light penetrates with dazzling effect. Small full-length figures. [Pendant to 140.]

Signed at foot somewhat to the left, "Rembrandt f. 1639"; canvas, rounded at top, 37½ inches by 28 inches.

An old copy in the Augsburg Museum, 1899 catalogue, No. 569—on canvas, 32 inches by 27 inches—is possibly identical with 141*b*.

Engraved by Hess.

Mentioned by Vosmaer, pp. 166, 519; by Bode, p. 434; by Dutuit, p. 30; by Michel, p. 159 [124-5, 438]; by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 47, 48, 65, 70.

In the collection of Frederick Henry, Prince of Orange, to whose order Rembrandt painted it.

In the collection of the Prince's widow, Amalia von Solms, at the Oude Hof, The Hague, 1667 inventory, No. 72; but not in the inventories of the goods divided among her four daughters.

Probably, therefore, in the collection of her grandson William III., Prince of Orange and King of England, till 1702.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716),

Düsseldorf, No. 218; *see* Van Gool, ii. 538. Transferred to Munich in 1806.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 329.

141*a*. **The Resurrection.**

In the collection of Rembrandt, Amsterdam; in the inventory of his goods for sale, July 25, 1656, No. 113. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

141*aa*. **The Resurrection.**

Mentioned by Bredius, *Revue de l'Art Ancien et Moderne*, xxviii. 412.

In the collection of Lambert Doomer, Amsterdam; in the 1700 inventory of his effects.

141*b*. **The Resurrection.**—In the foreground the terrified guards stumble over one another in their wild flight. Boldly painted.

Canvas, 30½ inches by 25½ inches.

Possibly identical with the copy mentioned under 141, at Augsburg.

Sale.—(Supplementary) G. Braamcamp, Amsterdam, July 31, 1771, No. 5 (180 florins, John Greenwood).

141*c*. **The Resurrection.**—A sketch.

Sale.—Borremans, Brussels, June 5, 1781, No. 206 (10 francs).

141*d*. **The Resurrection.**—The angel raises the grave-stone. The terrified soldiers are flung one upon another. This great composition has a poignant truth of expression and a powerful colour-scheme. From the description, it was probably a copy of 141 (Munich).

Panel, 10 inches by 13 inches—or 23 inches by 35½ inches.

Sale.—Ghent, April 26, 1841, No. 123.

142. **CHRIST AS THE GARDENER (or, Christ and Mary Magdalene at the Tomb).** Sm. 103; Bode 183; Dut. 88; Wb. 134; B.-HdG. 221.—In a rocky grotto to the right, to which several steps lead up from the foreground, is the tomb of Christ, built of smooth-hewn stones. On the edge of it sit two youthful angels, clad in white. The one to the left has stretched out his right leg on the breast-work; the other, on the extreme right, is seen in lost profile to the left, seated on the raised head of the sepulchre. In front of the tomb, Mary Magdalene, in a red mantle and kerchief, has sunk on her knees, weeping. She turns her head in astonishment towards the Lord, who addresses her from behind. Christ, in the dress of a gardener, has long dark curls and carries a spade in His right hand. He wears a broad-brimmed straw hat, and a long white robe confined by a girdle in which is a knife. His left hand is on His hip. Mary Magdalene's pot of ointment stands on the ground in front of her. In the right foreground are tall plants. Behind Christ is a great tree. In front of the rocky wall to the left are seen in the distance the towers and holy places of Jerusalem. On the steps leading down into the valley are a woman with a flat broad-brimmed hat and another figure, who are going away. The morning light falls on the buildings of Jerusalem and touches the figure of the Lord and the face of the Magdalen. Small full-length figures.

Signed on the tomb to the right, "Rembrandt f. 1638"; oak panel, 23½ inches by 19½ inches.

A copy signed "Gt. F.," and ascribed to G. Flinck, is in the Royal Gallery, The Hague, 1910 catalogue, No. 631.

Pen-and-ink sketches for the picture are in the Dresden Print-room, HdG. 226; in the Louvre, Paris, reproduced by HdG. 6; and in the collection of C. Hofstede de Groot, The Hague, reproduced by Lippmann-HdG. 99. A fourth, now lost, was engraved by M. Pool.

Engraved by G. Lewy.

Mentioned by Vosmaer, pp. 165, 517; by Bode, pp. 447, 584; by Dutuit, p. 32; by Michel, pp. 234, 556 [180, 430]; by Waagen, ii. 5.

Exhibited at the British Institution, London, 1826, No. 24, and 1827, No. 19; at Manchester, 1857, No. 842; in the Royal Academy Winter Exhibition, London, 1882, No. 117; 1893, No. 93; 1899, No. 28.

In the collection of Willem van der Goes, Leyden.

In the collection of V. de Reuver, who bought it in 1721 (for 213 florins 50); bought with the collection, in 1750, for the Cassel Gallery (Hoet, ii. 393).

In the Schloss Altstadt, Cassel, 1783 inventory, No. 41.

Taken by the French in 1806 and sent to Malmaison.

In the collection of George IV., King of England, who had bought it in 1816.

In the Royal collection, Buckingham Palace, 1885 catalogue, No. 41.

143. **NOLI ME TANGERE.** Bode 46; Dut. 89; Wb. 39; B.-HdG. 333.—At dawn, the figure of the risen Christ, enveloped in a pale light, stands out against a lofty cliff, showing on the right the opening of the sepulchre, and on the left giving place to a view over tall trees. He holds the loose winding-sheet together with His left hand, and raises the right hand as He addresses Mary Magdalene with the words, "Touch Me not." She kneels on the right before Him in an attitude of fervent devotion; she wears a long cloak over a dark purple dress with red sleeves, and has a long white veil on her head. On the ground beside her is the pot of ointment. Small full-length figures.

Signed on the right at foot, "Rembrandt f. 1651"; canvas, 26 inches by 31½ inches.

A copy, of the end of the eighteenth century, is at Schloss Podhorce, Galicia.

A pen-and-ink sketch, in reverse, in the Stockholm Print-room, HdG. 1559, reproduced by Kruse, ii. 21, is possibly a preliminary study for the picture.

Etched by W. Unger.

Mentioned by Vosmaer, pp. 286, 549; by Bode, pp. 482, 564; by Dutuit, p. 26; by Michel, pp. 340, 552 [180, 260, 437].

In the Ducal Gallery, Salzdahlum, transferred with the collection to Brunswick.

In the Brunswick Gallery, 1910 catalogue, No. 235.

143*a*. **Christ appearing to Mary Magdalene.**—According to the description of St. John, with a high rocky tomb.

In the collection of H. F. Waterloo; painted for him before 1660, and celebrated in verse in that year by Jeremias de Dekker. *See* Hofstede de Groot,

Urkunden über Rembrandt, No. 221; K. H. de Raaf, in *Oud Holland*, 1912, p. 6 [Michel, p. 388].

143*b*. **Christ appearing to Mary Magdalene.**—Very fine. Canvas, 19½ inches by 23½ inches.

Sale.—H. A. Wittewaall, Utrecht, March 30, 1775, No. 27 (18 florins, Schuurman).

144. **CHRIST AT EMMAUS.** Bode 367; Dut. 92; Wb. 8; B.-HdG. 327.—In a large room Christ, seated between the two disciples, is breaking the bread. To the left, one of the disciples, seen from the back, raises his clasped hands in astonishment. To the right, the other disciple, leaning his left hand on the arm of his chair and his right hand on the table, looks searchingly at Christ. This man's head hides the candle, brought in by an old maid-servant, which illumines the scene. Beside her is a young man-servant with a dish. The scene is enclosed in a painted black frame, in front of which a green curtain is drawn back to the left. Small full-length figures.

Signed on the right at foot, "Rembrandt f. 1648"; canvas, 33½ inches by 42 inches.

A study for the head of Christ is 159 (Bredius).

A copy is in the collection of Edward Lindley Wood, Temple Newsam, near Leeds.

Mentioned by Vosmaer, p. 544; by Bode, pp. 477, 607; by Dutuit, p. 34; by Michel, pp. 333, 560 [255, 430].

Sale.—Sonne and others, Amsterdam, July 5, 1759, No. 7 (115 florins, De Wede).

In the Royal Gallery, Copenhagen, 1896 catalogue, No. 277; it has been there since 1759.

145. **CHRIST AT EMMAUS (or, The Pilgrims of Emmaus).** Sm. 104; Bode 271; Dut. 91; Wb. 274; B.-HdG. 326.—In a lofty room, in front of a shallow recess, Christ and the two disciples sit at table, while a young man-servant, coming from the right, brings in a dish. Christ, in a dull reddish-grey coat and a bluish-grey cloak, looks upward, and is breaking the bread, at which the disciples recognise their Lord. The disciple on the left, wearing a dark brown coat and seen from the back, raises his clasped hands. The disciple seated on the right, who wears a light brown coat with red under-sleeves and is seen in profile, rests his left hand on the arm of his chair and his right hand on the table, and looks searchingly at Christ. The light falls from the left. To the right is a door; near it is a coat-stand. Under the table is a dog. Small full-length figures.

Signed on the left at foot, "Rembrandt f. 1648"; oak panel, 27 inches by 26 inches.

Engraved by Denon, by J. de Frey (in the *Musée Français*), by Oortman, Varin, and Gaillard: Filhol, viii. 507.

Mentioned by Vosmaer, pp. 279, 544; by Bode, pp. 476, 594; by Dutuit, p. 35; by Michel, pp. 332, 562 [254, 434].

Sales.—W. Six, Amsterdam, May 12, 1734 (Hoet, i. 413), No. 57 (170 florins, Wilkens).

Comte de Lassé, Paris, May 17, 1775.
Randon de Boisset, Paris, February 3, 1777 (10,500 francs, King Louis XVI.).

In the Louvre, Paris, 1907 catalogue, No. 2539 ; valued by the experts in 1816 (at 30,000 francs).

146. **CHRIST AT EMMAUS (or, The Pilgrims of Emmaus).** B.-HdG. 519.—In the centre, behind a table with a dark greyish-green cover, sits Christ in white, with a pale light around His head. On the left, seen almost from the back, one of the disciples, in a yellow coat, clasps his hands in pious wonder. On the right, the other disciple, in red, seen in lost profile, looks earnestly at the Lord ; he rests his left hand on the arm of his chair, and his right hand on the edge of the table in front of him. To the left is a large window ; the lower casement is open and admits the full light of evening into the room. In front is an iron balustrade over which lies a light garment. Small full-length figures. Painted about 1661.

Canvas, 19 inches by 25½ inches.

A pen and wash drawing for this picture is in the collection of C. Hofstede de Groot, The Hague, HdG. 1276.

In the Louvre, catalogued before 1852 as by Rembrandt, and after 1852 as of the school of Rembrandt ; 1872 catalogue, No. 420.

In the Château of Compiègne, 1874-1901, as of the school of Rembrandt, No. 172.

In the Louvre, Paris, since 1901, under the name of Rembrandt ; 1907 catalogue, No. 2555A—wrongly described as "a pupil's work retouched by the master or a sketch begun by the master and finished by a pupil."

147. **CHRIST AT EMMAUS.** B.-HdG. 9.—Christ sits at the table in the right foreground. He has a black beard and black hair. His face stands out dark against the wall, which is vividly illumined by a candle hidden by His figure. He is seen in profile, and wears a dark grey coat. In front of the table, in shadow, a disciple in a dull dark green coat with a sash has fallen on his knees in astonishment before the Saviour. To the left of him is his overturned stool. Behind the table sits the other disciple, in a dull yellowish-brown coat half open at the breast ; he starts with terror and looks fixedly at Christ. Behind him, a knapsack hangs on a pilaster in the wall. On the table, which is covered with a cloth, are some roast meat, a silver cup, and some dishes. In the left background, a maid-servant is at work ; she stands out dark against a light. Small full-length figures. Painted about 1629.

Signed on the right at foot with the monogram "R H L" ; paper on oak panel, 14½ inches by 16 inches.

Exhibited at Amsterdam, 1898, No. 8 ; in Paris, 1911, No. 124.
Mentioned by Dutuit, p. 19 ; by Michel, pp. 155, 563 [118, 435].
Sales.—Comte F. de Robiano, Brussels, May 1, 1837, No. 545 (500 francs —or 300 francs).
Dr. Le Roy d'Etiolles, Paris, February 21, 1861.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 115.

Sale.—C. Sedelmeyer, Vienna, December 20, 1872.

In the Epstein collection, Vienna.

In the collection of Edouard André, Paris ; bequeathed by his widow in 1912 to the Institut de France.

In the Musée Jacquemart-André, Paris.

147*a*. **Christ at Emmaus.**—The Lord is vanishing. Very brightly painted and of extraordinary skill.

Sale.—Ghent, September 23, 1777, No. 94.

147*b*. **Christ at Emmaus.**

35½ inches by 41 inches.

Sale.—Baroness de Beyer, Brussels, May 25, 1784, No. 73 (61 francs).

148. **THE INCREDULITY OF ST. THOMAS.** Sm. 109 ; Bode 326 ; Dut. 93 ; Wb. 396 ; B.-HdG. 133.—In the centre, Christ, with hair and beard of a deep black, is surrounded by an aureole. He reveals Himself to the incredulous apostle Thomas, opening His white robe and touching the open wound with His right hand. An aged apostle on the right side, in a steely blue coat and a blue cloak lined with fur, recoils before Him in fear. From the left, the Virgin Mary, Mary Magdalene, and several of the apostles press forward to the Lord. Another apostle rises from a chair on the left beside the table, behind which three apostles are seen in shadow. In the right foreground, in half-shadow, is a sleeping apostle ; he wears a dull vermilion cloak and a greyish-yellow coat. Behind him are two other apostles. The dark room is illumined by the aureole round the risen Christ. Small full-length figures.

Signed on the left at foot, "Rembrandt f. 1634" ; oak panel, 21 inches by 20 inches.

Engraved by R. Laurie. Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, pp. 144, 502 ; by Bode, p. 436 ; by Dutuit, p. 37 ; by Michel, p. 506 [441].

In the collection of the widow of Philip van Dijk as early as 1733.

Sales.—P. van Dijk, The Hague, June 13, 1753 (Terw. 72), No. 49 (100 florins, Visscher).

Anna van Lennep, widow of Pieter Roeters, Amsterdam, January 30, 1759, No. 1 (1100 florins, the brothers De Neufville).

In the Gotzkowsky collection, Berlin, bought as a whole by the Empress Catherine II.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 801.

148*a*. **The Incredulity of St. Thomas.**

Sale.—Amsterdam, November 8, 1734, No. 23.

149. **THE ASCENSION.** Sm. 108 ; Bode 110 ; Dut. 94 ; Wb. 105 ; B.-HdG. 127.—In the centre at top, on a cloud borne by angels, stands Christ, dressed in white, with a large white robe. He looks upward and stretches out His arms ; a flood of light pours down upon Him from the Dove. Groups of little angels with coloured wings are to right and left at the edge of the clouds. Below the group, the eleven

apostles kneel on the ground; they gaze upward, wondering and excited. They are in half-shadow, in which only a few brownish-red and bluish tones are distinguishable. In the left foreground is a palm; in the right distance is Jerusalem. A night scene, into which the unearthly radiance penetrates. Small full-length figures.

Signed on the right at foot, "Rembrandt f. 1636"; canvas, rounded at top, 36½ inches by 26½ inches.

Engraved by Hess.

Mentioned by Vosmaer, pp. 163, 511; by Bode, p. 434; by Dutuit, p. 30; by Michel, pp. 159, 554 [122, 438]; by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 47, 48.

In the collection of Frederick Henry, Prince of Orange, for whom Rembrandt painted it.

In the collection of the Prince's widow, Amalia von Solms, at the Oude Hof, The Hague, 1667 inventory, No. 73; but not in the inventories of the goods divided among her four daughters.

Probably therefore in the collection of her grandson William III., Prince of Orange and King of England, till 1702.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf, No. 219; *see* Van Gool, ii. 538. Transferred to Munich in 1806.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 328.

149*a*. **A Scene from the Life of Christ.**—With numerous figures.

Sale.—The Hague, June 8, 1820, No. 110.

150. **The Feast of Pentecost.**—A good picture, powerfully painted. 53½ inches by 39 inches.

Sales.—C. Troost, S. Arensklauw, and others, Amsterdam, March 16, 1750, No. 242.

B. Cronenburgh and others, Amsterdam, March 22, 1752, No. 13 (100 florins, De Lith).

151. **The Vision of St. Peter.**—The apostle leans over a large balustrade, and is apparently meditating on the vision of the great sheet with the unclean beasts.

Canvas, 14 inches by 29 inches.

Sale.—L. B. Coclers, Amsterdam, April 8, 1816, No. 95 (2 florins, Bernard).

152. **The Centurion.**—A masterpiece.

In the collection of the Boers family, The Hague, for whom it was said to have been painted, and from whom Bryan bought it. [Cf. 114.]

Sale.—Bryan, London, May 17, 1798, third day, No. 59 (£1522 : 10s.); *see* Buchanan, i. 288, etc.

153. **St. Philip baptizing the Eunuch.** Sm. 126; Dut. 61; Wb. 443; B.-HdG. i.—In the centre foreground is the eunuch, turned to the left and bending down. Behind him stands St. Philip as an old man with a grey beard; with his left hand he sprinkles the eunuch's head. Behind the group, a negro on a horse waits beside the travelling coach. Beyond are other figures. In the left foreground is a pool. Beside this, and also to the right, are small plants. Described from the copy at Oldenburg.

Copies of this youthful work, painted about 1628-30, repeatedly occur. Among them the picture in the Grand Ducal Gallery, Oldenburg, perhaps comes nearest to the original, but is certainly not by Rembrandt. Another copy is at Schwerin, No. 856. The small catalogue states that the original was in the Tolstoy collection, Odessa, and formerly in the Mocenigo collection, Venice.

Etched by J. J. van Vliet.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 17, 371. [Possibly identical with 153*a*.]

153*a*. **St. Philip baptizing the Eunuch.**—[Possibly identical with 153.]

Sale.—Amsterdam, April 6, 1695 (Hoet, i. 24), No. 48 (46 florins).

153*b*. **The Angel delivering St. Peter from Prison.** Sm. 122. —The angel leads St. Peter by the hand from the prison. The three soldiers of the guard lie asleep on the ground.

The original is lost. Described by Sm. from the circular etching by J. de Frey.

154. **TIMOTHY AND HIS GRANDMOTHER.** Sm. 123; Bode 212; Dut. 25; Wb. 186; B.-HdG. 325.—The grandmother sits in the foreground of the Temple at Jerusalem, in front of a richly decorated recess; she has a closed book on her lap, and holds her spectacles in her right hand. She wears a red dress, a dark veil hanging down her back and across her shoulders over a white head-dress, and a white kerchief on her bosom. At her side a fair-haired boy in brown kneels in prayer. On the other side the old woman's stick is leaning against a chair. In the left background is seen Simeon with the Child Christ in front of a wall on which hang the two Tables of the Law divided by the brazen serpent. Small full-length figures.

Signed on the left at foot, "Rembrandt f. 1648"; mahogany panel, 16 inches by 12½ inches.

A copy, from the collection of the Prince de Chimay, was in the possession of a Paris dealer about the year 1903. Possibly this was the picture—measuring 15 inches by 26 inches—entitled "The Education of Joash," in the sale:—Sébastien Erard, Paris, 1831, No. 122 (1690 francs).

Celebrated in verse by Govert Bidloo in his description of the collection of Filips de Flines; *see* his *Mengelpoëzij*, Leyden, 1718, p. 181. Here, as elsewhere in the older authorities, the scene is described as "Hannah with her young son Samuel," which is contradicted by the New Testament scene in the background. It is entitled by B.-HdG. [as by Sm.], "The Prophetess Anna in the Temple"; but the Bible says nothing of any boy in relation to her. The correct interpretation was first given by Dr. Joh. Dyserinck in the *Leidsche Jaarboekje* of 1906, pp. 103, etc.

Engraved by Fittler in the Stafford Gallery.

Mentioned by Vosmaer, p. 546; by Bode, pp. 476, 587; by Dutuit, p. 45; by Michel, pp. 327, 557 [250-51, 432]; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 383.

Exhibited in the British Institution, London, 1837, No. 80.

Sales.—Filips de Flines, Amsterdam, April 20, 1700 (Hoet, i. 55), No. 30 (300 florins).

Jacques de Roore of Amsterdam, The Hague, September 4, 1747 (Hoet, ii. 208), No. 106 (350 florins, G. Hoet).

De Julienne, Paris, March 30, 1767 (1801 francs).

In the collection of the Marquis of Stafford, London.

In the collection of Lord Francis Egerton, 1836 [Sm., who valued it at £420].

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1851 catalogue, No. 168.

155. **Timothy and his Grandmother (or, The Nun and the Child).** Sm. 27; Bode 344; Dut. 24; Wb. 398.—The grandmother, turned three-quarters left, wears the dress of a nun. She sits in an arm-chair, holding a rosary in her left hand, and resting her right hand on the back of the child Timothy. He leans on her lap, turned to the right, and looks at a book in his right hand. The old woman wears on her head a black veil, falling over a white kerchief. Timothy is dressed in green silk. Greenish-brown background. Three-quarter length figures, life size. The authenticity is questioned by Bode and others, but the author regards it as in nowise impossible. Probably painted about 1648.

Signed on the arm of the chair to the right, "Rembrandt fc."; canvas, 46½ inches by 37½ inches.

A copy ascribed to G. Flinck is in the Breslau Museum.

Engraved [in mezzotint] by James Walker; etched by N. Mossoloff in *Les Rembrandts de l'Ermitage.*

Mentioned by Vosmaer, p. 547; by Bode, p. 479; by Dutuit, p. 38; by Michel, pp. 328, 567 [251, 441].

In the Crozat collection, Paris.

In the Walpole collection, Houghton Hall; bought in 1779 by the Empress Catherine II.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 822.

156. **A Vision from the Apocalypse.**
Canvas, 14½ inches by 30½ inches.

Sale.—L. B. Coclers, Amsterdam, April 19, 1819, No. 77 (1 florin).

156*a*. **The Death of the Virgin.**—Possibly a coloured copy of Rembrandt's etching, Bartsch 99 [Hind 161].

Exhibited at Leeds, 1868, No. 576.
Then in the collection of Dr. Copland.

156*b*. **A Biblical Scene.**—Full of figures.
26 inches by 31 inches.

Sale.—Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 22), No. 134 (14 florins).

156*c*. **A Biblical Scene.**
Signed, "Rembrandt."

Sale.—Amsterdam, June 16, 1828, No. 155 (12 florins, Van der Meer).

157. **THE RISEN CHRIST.** Bode 27; Dut. 77; Wb. 15; B.-HdG. 416.—He wears the white winding-sheet, which leaves His breast

bare. His head is turned a little to the right; His dark eyes look at the spectator. He has long dark-brown curls and a full beard parted in the centre. Behind His head an aureole is lightly indicated. Strong light falls from the left on the right half of the face and on the breast. Half-length, life size, without the hands.

Signed on the left on a line with the throat, "Rembrandt f. 1661"; oval canvas, 32 inches by 25 inches.

Exhibited at Amsterdam, 1898, No. 112.

Mentioned by Vosmaer, pp. 361, 561; by Dutuit, p. 25; by Michel, pp. 443, 551 [344, 436].

In the picture gallery in the Palace, Aschaffenburg, 1883 catalogue, No. 58, as by A. de Gelder; 1902 catalogue, No. 238.

158. **HEAD OF CHRIST.** B.-HdG. 413.—Turned three-quarters left. The head is slightly inclined. Long dark curls and a short full beard. In a reddish-brown cloak. Half-length, without the hands, about half life size. Painted about 1656-58.

Oak panel, 10 inches by 8 inches.

Mentioned by Michel, pp. 451, 443, 563 [270, 343, 435].

Sale.—John Henderson, London, February 13, 1882.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, p. 72; bought as a whole in 1907 by the dealers Duveen Brothers.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 811C; presented by Herr and Frau Martin Bromberg of Hamburg.

159. **HEAD OF CHRIST.**—Almost in full face. The arms are folded on the breast. The long dark hair and a slight beard frame the face. The mouth is opened a little. In a homely brown robe. Half-length. Painted about 1648.

Panel, 10 inches by 8 inches.

A study for the Christ in the "Christ at Emmaus," 144 (Copenhagen).

Sale.—Lempereur, Paris, May 24, 1773, No. 61 (140 francs).

In the collection of Dr. A. Bredius, The Hague; purchased in 1912 from the collection of A. Wiegel at Cassel.

160. **HEAD OF CHRIST.** Bode 295; Dut. 78; Wb. 301; B.-HdG. 414.—Long dark curls, a short full beard, and dark eyes. Turned to the right. In a brownish-red coat, showing at top the hem of the shirt. Strong light falls from the left on the upper part of the right side of the face. Dark background. Life size. Painted about 1659.

Canvas, 18½ inches by 14½ inches.

Mentioned by Bode, pp. 522, 597; by Dutuit, p. 51; by Michel, p. 563 [435].

Exhibited at Amsterdam, 1898, No. 109; in Paris, 1911, No. 125.

Sale.—J. Wandelaar, Amsterdam, September 4, 1759, No. 13 (5 florins 10, J. Enschedé).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 149.

In the collection of Maurice Kann, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Isaac D. Fletcher, New York.

161. **HEAD OF CHRIST.** B.-HdG. 591.—Seen in full face. The head is bent to the left; the eyes look upward. Christ has black hair, parted in the middle, and a full beard. He wears a dull red coat. His right hand lies on his breast. The light falls from the left at top. Greenish-grey background. A small half-length, with one hand. Painted about 1658. [Pendant to 464*f.*]

Signed on the right at top, "Rembrandt f."; oak panel, 10 inches by 9 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 264 (12 florins 10, with pendant, Fouquet).

In the Imperial Palace at Pavlovsk, near Petrograd.

162. **CHRIST WITH FOLDED ARMS.** Bode 352; Dut. 79; Wb. 426; B.-HdG. 415.—He is seen in full face, and bends His head slightly to the left. He is bare-headed, with dark brown hair. He wears a dull red coat, and has a dark cloak over His left shoulder. His arms are crossed on His breast. Life size, more than half-length. Painted about 1659.

Canvas, 43 inches by 35½ inches.

Etched by Schmidt, Barnet, A. L. Gilbert.

Mentioned by Bode, pp. 522, 603; by Dutuit, p. 54; by Michel, pp. 443, 567 [343, 442].

Exhibited at the Austrian Museum, Vienna, 1873; in the Palais du Corps Législatif, Paris, 1874.

Sales.—Cardinal Fesch, Rome, March 17, 1845.
De Forcade, Paris, April 2, 1873.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 150.

In the Bamberger collection, Paris.

In the collection of Count Alexander Orloff Davidoff, Petrograd.

163. **HEAD OF CHRIST.** Wb. 324; B.-HdG. 412.—Almost in full face. Long dark curls and a thin full beard. In a reddish-brown cloak. Half-length, about half life size. Painted about 1656-58.

Oak panel, 13 inches by 11½ inches.

Mentioned by Vosmaer, p. 555; by Bode, p. 523; by Dutuit, p. 53.

In the collection of Madame de Saulcy, Paris.

In the collection of the Comte de la Bégassière, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," vii. No. 33.

In the collection of John G. Johnson, Philadelphia, 1914 catalogue, No. 480.

164. **CHRIST.** Sm. 78; Dut. 80; B.-HdG. 417.—He is seen in full face; His large dark eyes look at the spectator. His hands are clasped on the crook of a pilgrim's staff. He has a short fair beard. His long and wavy fair hair falls on His shoulders and is covered at the back by a transparent black veil with a red hem. He wears a brownish-red cloak, showing the white shirt in front. He stands before a dark wall with a pilaster to the right. Life size, half-length, with the hands.

Signed on the right a little below the shoulder, "Rembrandt f. 1661"; canvas, 37½ inches by 32½ inches.

Etched by Schmidt, and by Barnet.
Mentioned by Vosmaer, p. 562; by Dutuit, p. 58.
Exhibited at Amsterdam, 1898, No. 114.
In the collection of Sir Bethel Codrington, Bart., 1836 (Sm.).
Sales.—Sir B. Codrington, London, May 12, 1843 (£252).
Baron von Mecklenburg, Paris, December 11, 1854, No. 15 (13,100 francs, Radvansky—probably Raczynski—according to a MS. note in Sm.'s own copy of his catalogue).
In the collection of Count Edward Raczynski, Ragolin, Posen.

164*a* and *b*. **Two Heads of Christ.**

In the collection of Rembrandt, Amsterdam; in the inventory of his goods for sale, July 25, 1656, Nos. 115, 118. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

164*c*. **Head of Christ.**

In the collection of the painter Jan van de Cappelle, Amsterdam; in the inventory of his goods, 1680, No. 56. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 350.

164*d*. **Christ.**

Sale.—Cornelis Dusart, Haarlem, August 21, 1708, No. 138.

164*e*. **Christ.**

Sale.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 419), No. 173—but No. 174 of the original catalogue—(14 florins 10).

165. **Head of Christ.** Sm. 353.—Represented as a man of about twenty-six, with a thin face, long black hair parted in front, and a scanty beard and moustache. Seen in a three-quarter view. A brown cloak covers his shoulders.

Panel, 9 inches by 7 inches.

Exhibited in the British Institution, London, 1832, No. 107.
In the collection of Colonel Hugh Baillie, 1836. Sm. describes it among the portraits of men. According to a MS. note in his own copy of his catalogue, it was sold as a "Head of Christ" in the sale:—Baillie, London, 1858 (£64: 1s., Pelin or Peters).

166. **Head of Christ.** Sm. 107.—In profile.

The original is lost. Described by Sm. from a mezzotint by Greenwood.

167. **Head of Christ.** B.-HdG. xix.—Turned to the right, almost in profile, with a thin moustache and beard, and long curls falling on the shoulders. The head is slightly bowed. The eyes are closed and the lips parted.

The original is lost. Described from a mezzotint by B. Picart, inscribed "Zenon philosophe"; *see* Prof. J. Six in *Oud Holland*, 1897, p. 4.
Sale.—Widow of B. Picart, Amsterdam, May 15, 1737, No. 39 (8 florins 10).

168. **THE APOSTLE BARTHOLOMEW.** Sm. 359; Bode 154; Dut. 434; Wb. 158; B.-HdG. 508.—Seated, in full face; he is

bare-headed, with short dark hair and a moustache. He looks thoughtfully at the spectator, rests his chin on his left hand, and holds a knife in his right. He wears a greenish-grey coat, open in front to show the high-necked shirt, and bound with a girdle. A brown cloak hangs loosely over his shoulders. Dark background. Pale light falls from the left and touches his face and breast. Half-length, life size. [Formerly known as "Rembrandt's Cook."]

Signed on the right at foot, "Rembrandt f. 1661"; canvas 34½ inches by 29½ inches.

Engraved by Charles Phillips [under the title of "The Assassin"]; in mezzotint by R. Houston [in 1757, while in the Blackwood collection].

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 234; 1899, No. 99; and 1912, No. 52.

Sales.—Principe Trivulzio, Amsterdam, August 29, 1764, No. 109 (22 florins); measuring 41 inches by 27 inches.
Amsterdam, November 30, 1772, No. 137.
J. Blackwood, London, February 20, 1778.
Lapeyrière, Paris, April 14, 1817 (1770 francs).
Lord Radstock, London, May 12, 1826.
E. W. Lake, London, 1845 (bought in).
E. W. Lake, London, 1848 (to Earle).

In the collection of the late A. R. Boughton Knight, Downton Castle, near Ludlow.

169. **THE APOSTLE BARTHOLOMEW.**—He sits, seen in full face, in an arm-chair and turns his head to the left. His face is framed in his thick hair and his dark beard. In the right hand he holds a knife. A thick cloak falls over his right knee. Bright light touches his face. The knife was formerly painted out and changed into a book.

Signed in full and dated 1657; canvas, 50½ inches by 40 inches.

[Exhibited at the Metropolitan Museum, New York, from January 1913.]

In the collection of Prince Lavalle, who took it to Russia in the reign of the Empress Catherine II.
In the collection of the Princess Troubetzkoy, born Lavalle.
In the collection of the Countess Davidoff, born Troubetzkoy.
In the collection of her grandson Wasilli Davidoff.
In the possession of the London dealers Thomas Agnew and Sons.
In the possession of the dealers Duveen Brothers, New York.
In the collection of Henry Goldman, New York [from 1912].

169*a*. **THE APOSTLE BARTHOLOMEW.**—Half-length, life size. He holds a knife in the right hand. Finely drawn and admirably painted. Painted about 1631.

Panel, 29½ inches by 21½ inches.

Engraved twice in mezzotint by J. de Groot, once as a whole and once the head only.

Sales.—J. M. Quinkhard, Amsterdam, March 15, 1773, No. 10 (160 florins, Van den Bogaard).
J. Caudri, Amsterdam, September 1809, No. 62 (140 florins, Coclers).

In the collection of Sir G. Douglas Clerk, Bart., Penicuik.
In the possession of R. Langton Douglas, London.

170. **THE APOSTLE JAMES.** B.-HdG. 485.—He is turned in profile to the right and clasps his hands in prayer at his breast. His head is bare; he has coarse brown hair and a thin beard. He wears a yellowish-brown pilgrim's cloak; the collar is fastened on the right shoulder with a scallop-shell. At the neck is seen the pleated white shirt. Before him to the right his pilgrim's hat lies on a table. Somewhat faint daylight enters from the left foreground. The background is a moderately well lighted wall, against which leans the pilgrim's staff. Half-length, life size. Compare 194*c*.

Signed on the right at foot, "Rembrandt f. 1661"; canvas, 35½ inches by 31 inches.

Etched by A. Krüger in the *Zeitschrift für bildende Kunst*, 1892.

Mentioned by Michel, pp. 480, 553 [374, 438]; by Woermann, *Graphische Künste*, xiv. 32.

Catalogued in the exhibition, Paris, 1909, as No. 123, but not shown.

In the Mackenzie collection, Kintore.

In the collection of Sir Charles J. Robinson.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," iii. No. 29.

In the collection of E. F. Weber, Hamburg, 1872 catalogue, No. 213; given in exchange for "The Adulteress before Christ" (105) to the Paris dealer C. Sedelmeyer in 1895.

In the collection of Maurice Kann, Paris.

In the possession of the dealers Duveen Brothers, Paris.

In the possession of the New York dealer Henry Reinhardt.

In the Willis collection, Toledo, Ohio.

171. **ST. JOHN THE BAPTIST.** Bode, 144; Dut. 46; Wb. 223; B.-HdG. 134.—He bends forward a little, turning slightly to the right and looking straight before him. He has thick dark brown hair and beard. He wears a heavy brown cloak over his grey hair-shirt. In the light background to the right is his reed cross. Half-length, life size, without the hands.

Signed on the left above the shoulder, "Rembrandt ft. 1632"; oval oak panel, 25½ inches by 19 inches.

Mentioned by Dutuit, p. 47; by Michel, p. 561 [443]; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 152.

Exhibited at the Royal Academy Winter Exhibition, London, 1876, No. 239; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 80.

Possibly in the collection of Jan Ingels, advocate, of Amsterdam, in the inventory of whose goods, January 7, 1654, is noted, "In the vestibule: a St. John, by Rembrandt."

In the collection of Lord Palmerston, Broadlands.

In the collection of the Rt. Hon. W. Cowper Temple, Broadlands.

In the collection of Lord Mount Temple, Broadlands.

In the possession of the Paris dealer C. Sedelmeyer, 1890, "Catalogue of 300 Paintings," No. 118.

In the collection of Charles Stewart Smith, New York.

171*a*. **St. John the Baptist.** Sm. 137.

The original is lost. Mentioned by Sm. from the mezzotint by W. Vaillant (Wessely, No. 78).

171*b*. **Head of St. John.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 387.

In the collection of Hyacinthe Rigaud, Paris, who, in a catalogue drawn up, May 17, 1703, valued it at 100 francs.

172. **STUDY FOR THE HEAD OF ST. MATTHEW.** B.-HdG. 523.—Seen in full face. He bends slightly to the left, in which direction he is looking. He has curly hair and a grey beard. He wears a brown cap and a greyish-brown dress. Strong light falls from above to the left. Dark background. Two-thirds of life size. Painted about 1661 as a study for 173 (Louvre). Cf. 173-5.

Oak panel, as enlarged, 10 inches by 8½ inches; the original size was 8½ inches by 7 inches.

Etched by L. Flameng in the Wilson catalogue.

Mentioned by Dutuit, p. 22; by Michel, pp. 432, 563 [336, 435].

Exhibited at Amsterdam, 1898, No. 108.

In the collection of the Marquis d'Aligre, Paris.

Sale.—J. W. Wilson, Paris, March 14, 1881.

In the collection of L. Bonnat, Paris.

In the Musée Bonnat, Bayonne, 1903 catalogue, No. 40.

173. **ST. MATTHEW THE EVANGELIST.** Sm. 136; Bode 270; Dut. 102; Wb. 276; B.-HdG. 521.—He sits behind a table with a book open before him, and gazes thoughtfully into the distance. He is turned three-quarters right, and wears a coloured cap. His left hand is at his untrimmed and tangled beard; his right hand, holding a pen, rests on the book. He wears a loose chestnut-brown robe. An angel with rich fair curls at the back to the left lays his right hand on the evangelist's right shoulder and speaks to him. Half-length, life size. Cf. 172 and 174-5.

Signed in the right centre, "Rembrandt f. 1661"; canvas, 38 inches by 32 inches.

Mentioned by Vosmaer, pp. 361, 562; by Bode, pp. 523, 594; by Dutuit, p. 35; by Michel, pp. 463, 562 [361-2, 434].

Etched by Claessens in the *Musée Français*; by Oortman in the *Musée Napoléon*, in Filhol, viii. 509, and Landon, ii. 57.

In the Louvre, Paris, 1907 catalogue, No. 2538.

174. **STUDY FOR THE HEAD OF ST. MATTHEW.** Bode 248; Dut. 418; Wb. 162; B.-HdG. 522.—He is seen almost in full face, turned a little to the right, in which direction he is looking. He has a white beard and wears a brown cap and a grey coat. Full light falls from the left. Dark background. Two-thirds of life size. Painted about 1661 as a study for 173 (Louvre). Cf. 172, 173, 175.

Oak panel, 9 inches by 7½ inches.

Mentioned by Michel, pp. 432, 563 [336, 435]; Dutuit, p. 43.

Exhibited at the Royal Academy Winter Exhibition, London, 1882, No. 99.

In the collection of A. Buckley, New Hall.

In the collection of Rodolphe Kann, Paris; sold as a whole in 1907 to Duveen Brothers.

In the possession of the dealers Duveen Brothers, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of L. Nardus, Suresnes.

In the collection of the late P. A. B. Widener, Philadelphia.

175. **STUDY FOR THE HEAD OF ST. MATTHEW.**—Half-length. He is seen in full-face, turned slightly to the right, in which direction he is looking. He has a short grey beard, and wears a dark cap and coat. Full light falls from the left. Dark background. Two-thirds of life size. Painted about 1661 as a study for 173 (Louvre). Cf. 172-4.

Oak panel, 9½ inches by 8 inches.

See Hofstede de Groot, in *Onze Kunst*, December 1912, pp. 182, 188.

In the collection of Paul Mathey, Paris.

In the possession of the Paris dealer F. Kleinberger.

In the collection of Ludwig Mandl, Wiesbaden.

176. **ST. PAUL WRITING TO THE THESSALONIANS.** Bode 206; Dut. 100; Wb. 183; B.-HdG. 34.—He sits, seen in full-face, in an arm-chair, turning away from the table and looking straight before him. He has a long stiff grey beard and grey hair and wears a loose greyish robe. He holds a pen in his right hand and leans the elbow on the table. On the dull green table-cloth to the left are some writings; on the top the Apostle's Second Epistle to the Thessalonians is clearly legible (II. Thessalonians, chapter ii. 1): "ἐρωτῶμεν δὲ ὑμᾶς ἀδελφοὶ . . . ἐπ' αὐτόν." Against a dull greyish background. Pale light. Three-quarter length, life size. Painted about 1629-30.

Signed on the paper to the left, "R. f."; canvas, 43 inches by 39 inches.

A small copy, dating from the eighteenth century, is in the collection of Oskar Huldschinsky, Berlin.

An old copy, life size, under the name of Joachim von Sandrart, is in the Budapest Museum, 1898 catalogue, No. 422; not in the new catalogue.

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 367.

Mentioned by Bode, p. 426; by Dutuit, p. 44; by Michel, p. 557.

Sale.—De Meulan, Paris, April 2, 1778 (464 francs).

In the collection of Lord Ward, later Earl of Dudley.

Sale.—Lord Dudley, London, June 25, 1892, No. 20 (£546, Sedelmeyer).

In the possession of the Paris dealer C. Sedelmeyer, 1892, "Catalogue of 300 Paintings," No. 113.

In the collection of J. H. Harjes, Paris; presented to Bremen in 1912.

In the Bremen Kunsthalle.

177. **ST. PAUL AT HIS WRITING-TABLE.** Dut. 103; Wb. 36; B.-HdG. 3.—In front of a brightly illumined wall, he sits, seen in full face, at a table to the right, with a dark greenish-grey cover, on which lie several folios. His right arm, with the pen in the hand, hangs over the arm of his chair; his left hand rests on the table. The apostle, who has a rich beard and grey hair, looks thoughtfully before him. He wears a dull greyish-yellow cloak, without sleeves, held together with a

coloured sash ; under it he has a grey coat of thick material. Full light —probably from the sun, not from a candle—falls on the back wall, against which the folios on the table stand out dark. On a wooden pillar in the right background hang three yataghans with coloured tassels. Small figure, almost full-length. Painted about 1628.

Oak panel, 18½ inches by 15½ inches.

Mentioned by Bode, pp. 366, 646 ; Dutuit, p. 41 ; Michel, p. 554 [439].
Exhibited at Berlin, 1890, No. 222.
Sales.—Freiherr von Fechenbach, Berlin, 1882.
Bodeck-Ellgau of Heidenfeld near Schweinfurt, Cologne, November 10, 1890, No. 70 (17,100 mark) ; acquired for Nürnberg.
In the Germanic National Museum, Nürnberg, No. 326.

178. **ST. PAUL AT HIS WRITING-TABLE.** Sm. Suppl. 30 ; Bode 147 ; Dut. 101 ; Wb. 264, 312 ; B.-HdG. 382.—He sits in an arm-chair, turned to the left in profile, and supports his head with his left hand in a thoughtful attitude. His right hand, holding the pen, rests on his hip. He has a greyish beard. He wears a black cap and a brown fur-trimmed coat with red sleeves. On the table to the right are several large sheets of paper. On the wall above them hangs a large sword. Dark background ; the light falls from the left at top. Life-size figure to below the knee. Painted about 1656. [Probably a pendant to 182.]

Signed on the right at foot on the edge of the table, "Rembrandt f." ; canvas, 51½ inches by 40½ inches.

Mentioned by Vosmaer, pp. 359, 561 ; by Bode, pp. 523, 579 ; by Dutuit, p. 49 ; by Michel, pp. 450, 555 [348-9, 434].

Exhibited at the British Institution, London, 1838, No. 12 ; 1841, No. 71 ; and 1846, No. 75, in each case as a portrait of Cornelis Pietersz Hooft. It was lent in 1838 and 1846 by Viscount Alford, and in 1841 by Sir George Hayter, in whose sale it appeared—London, May 3, 1845 (£262 : 5s., Nieuwenhuys). Thus there were two distinct pictures, or Lord Alford bought back in 1845 the picture which had formerly belonged to him.

Sales.—Van Schuylenburg, The Hague, September 20, 1735 (Hoet, i. 447), No. 31 (150 florins, Backer) ; very vigorous and fine, not inferior to Titian.
Comte de Pourtalès-Gorgier, Paris, March 27, 1865, No. 182 (£1134).

In the collection of Lord Wimborne, formerly Sir Ivor Guest, Canford Manor.
In the possession of the London dealers A. Sulley and Co.
In the collection of the late P. A. B. Widener, Philadelphia.

179. **ST. PAUL IN PRISON.** Bode 122 ; Dut. 98 ; Wb. 116 ; B.-HdG. 2.—He is bare-headed, with a long grey beard. He sits on a bench in front of a brightly-illumined wall. He leans his chin on his right hand, and holds a book on his knee with his left hand. He has a steely-grey sleeveless coat, from which protrude the green-lined sleeves of his greyish-purple doublet. He sits on a reddish-green cover. Beside him to the left are books in brownish bindings, a wallet and a large two-handed sword. Above to the left is part of the barred window, through which strong sunlight falls on the figure. A small full-length figure.

Signed on a paper lying on the apostle's knee, "Rembrandt fecit," and on the bench a little lower down, "R. f. 1627"; oak panel, 28 inches by 23 inches.

Etched by O. Baldinger in the *Zeitschrift für bildende Kunst*, 1874.

Mentioned by Vosmaer, pp. 84, 486; by Bode, p. 365; by Dutuit, p. 31; by Michel, pp. 26, 554 [21, 439].

At Schloss Pommersfelden, since 1719.

Sale.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 96 (4000 francs, Stuttgart Museum).

In the Royal Museum, Stuttgart, 1907 catalogue, No. 265.

180. **ST. PAUL AT HIS WRITING-TABLE.** Bode 123; Dut. 99; Wb. 370; B.-HdG. 35.—The aged apostle, with a long grey beard and grey hair, sits on the left at a table on which lies an open folio, with a sheet of paper upon it. He has stopped writing and looks thoughtfully before him. His left arm rests on the book; his right hand, which holds the pen, rests on the arm of his chair. He wears over a dull yellow doublet a pale bluish robe held in place by a coloured Eastern girdle. On the table is a dull blue cover with a wide gold border. By the wall at the back, behind the books, stands a large two-handed sword. Three-quarter length, life size. The signature "Rembrandt f." has almost entirely disappeared. The date, 1636, given by Michel and Krafft, if it was genuine, must have been wrongly read for 1630.

Canvas, 50 inches by 44 inches.

A copy—47 inches by 39½ inches—was in the sale:—Duke of Somerset, London, June 28, 1890 (£315).

An old copy is in the collection of John W. Gates, Chicago; it was formerly in the collection of M. C. D. Borden, New York (B.-HdG. 36), and in the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 114.

Rembrandt's etching, B. 149 [Hind 4*], and the red chalk study for it in the Louvre, Lippmann 158, are closely related to this picture.

Etched by W. Unger in the Imperial Gallery, Vienna; in Lützow's accompanying text, its authenticity is wrongly questioned.

Mentioned by Vosmaer, pp. 97, 512; by Bode, p. 426; by Dutuit, p. 33; by Michel, pp. 218, 560 [168, 430]; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 409.

In the Palace, Prague, inventory, No. 452; in the Imperial collection from 1718.

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1270.

180*a*. **St. Paul.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 292.

In the collection of Gerrit van Heusden, Amsterdam; in the inventory of his goods, 1667.

180*b*. **St. Paul.**

Panel.

In the collection of George III., King of Great Britain; in the inventory of about 1760-70; noted by L. Cust.

181. **ST. PETER.** Dut. 97; Wb. 434; B.-HdG. 135.—The

apostle halts as if pacing to the left, and looks with a keen glance at the spectator. With his left hand he presses the key to his breast; in his right hand is his staff. He is bare-headed, and has grey hair and a grey beard. He wears a brown cloak over a black coat. Full light falls from above to the left on his head and hand. Dark background. Half-length, life size.

Signed on the right beside the shoulder, "R H L van Ryn 1632"; canvas, 32½ inches by 24½ inches.

An old copy is in the Boymans Museum, Rotterdam, 1907 catalogue, No. 256.

Mentioned by Dutuit, p. 40; by Michel, p. 561 [442].

In the collection of Carl von Crakow, who is said to have bought it in Holland in 1646.

In the collection of T. Gyllensköld, Stockholm, as a Ribera; bought from the collection in 1887 for the Stockholm Museum.

In the Stockholm Museum, 1900 catalogue, No. 1349.

181*a*. **St. Peter.**

Sale.—J. A. Sichterman, Groningen, August 20, 1764, No. 292.

181*b*. **St. Peter in Prison.** Sm. 121.—The venerable apostle kneels in prayer, with his hands bound behind him.

Panel, 22½ inches by 19 inches.

Sale.—Duc de Choiseul-Praslin, Paris, February 18, 1793 (1500 francs).

182. **ST. THOMAS.** Sm. 370; Bode 68; Dut. 325; Wb. 57; B.-HdG. 383.—An old man sits, seen in full face, at a writing-table, with papers and an ink-pot on it. He leans on his right elbow in a thoughtful attitude; he holds the pen in his right hand, and has in his left hand, resting on the arm of his chair, a set square which is his attribute. He is bare-headed, and has grey hair and a full grey beard. He wears a loose brown cloak trimmed with fur, under which are seen the red sleeves of the coat and, at the breast, a piece of the white shirt. The background is a dark-grey wall. The light falls from the left at top. Life-size figure, to below the knee. [Probably a pendant to 178. Cf. 469.]

Dated on the edge of the table to the left, 1656; canvas, cut down all round, 48 inches by 36 inches.

Etched by N. Mossoloff.

Mentioned by Vosmaer, pp. 346, 556; by Bode, pp. 515, 566; by Dutuit, p. 28; by Michel, pp. 418, 552 [324-5, 437].

In the chief Cassel inventory of 1749, No. 297, as "Archimedes." [Entitled by Sm. "The Geometrician," and by Michel "The Mathematician."]

In the Louvre, Paris, 1806-15.

In the Cassel Gallery, 1903 catalogue, No. 246 (old No. 224) [valued by Sm. in 1836 at £350].

183. **THE EVANGELIST.** B.-HdG. 525.—He sits, seen in full face and turned slightly to the left, writing in a book which lies on a desk before him. He has a thin beard. A dull green cloak lies on his left shoulder, over his brownish-red coat. A yellow cloth, falling behind him, is wound round his head like a turban; under it is a white kerchief.

Dark background. Bright light falls from the left. Half-length, life size. Painted about 1663.

Signed on the left beside the shoulder, "Rembrandt f. 166–" (the last figure being cut off); canvas, 42 inches by 32½ inches.

Exhibited at Manchester, 1857.

In the possession of the London dealer T. Emmerson.

In the collection of Mrs. Hall, London.

In the collection of T. Humphry Ward, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," iv., No. 33.

Sale.—T. Lawrie and Co., London, January 28, 1905 (T. Lawrie).

184. **A YOUNG EVANGELIST.** Bode 112; Dut. 214; Wb. 108; B.-HdG. 527.—He stands behind a table, seen in full face. He looks up to the left. He has long dark hair, parted in the middle. He wears a costume with red and yellow stripes, strong in colour. On the table lie papers, which he grasps with his left hand; he holds a pen in his right hand. Dark background. The light comes from the left. Half-length, life size. Painted about 1663.

Canvas, 39 inches by 30½ inches.

Mentioned by Bode, pp. 515, 573; by Dutuit, p. 30.

In the Schloss, Würzburg.

In the Schleissheim Gallery, No. 260, as by G. van den Eeckhout. Transferred to Munich in 1881.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 345; until 1901 catalogued as by Carel Fabritius, but now doubtfully assigned to Rembrandt.

185. **THE EVANGELIST**; also known as **THE ACCOUNTANT.** Sm. 275, and Suppl. 9; Wb. 195; B.-HdG. 526.—He stands behind a table, on which lies an open book. He is seen in full face, turned slightly to the right and leaning both hands on the table. He holds a pen in his right hand, and looks keenly at the spectator. He has a thin shaven moustache, and long dark hair under a bright red cap. He wears a reddish gown; an under-garment, exposed at the breast, is cut square, showing the shirt at the throat. Dark background. The light falls from the left. Half-length, life size. Painted about 1663.

Canvas, 40½ inches by 32 inches.

Engraved in mezzotint by W. Humphrey, 1765.

Mentioned by Michel, pp. 247, 561 [443].

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 166; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 104.

Sales.—Sir Joshua Reynolds, London, March 11, 1795 (£52 : 10s.).
T. Hardman, Manchester, 1838 (about £73 : 10s.).
Thomas Green, London, 1874.
Mrs. Owen Roe, London, 1889.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," No. 152.

In the collection of P. C. Handford, Chicago.

In the possession of the New York dealer E. Fischhoff.

In the collection of Charles M. Schwab, Pittsburg.

185*a*. **An Evangelist.**

Sale.—J. A. Sichterman, Groningen, August 20, 1764, No. 232.

186. **ST. ANASTASIUS.** Sm. 130; Bode 361; Dut. 104; Wb. 435; B.-HdG. 40.—In a lofty vaulted room, the father of the Church sits, somewhat retired, behind a round table with a greenish cover. He is absorbed in the perusal of a folio which lies before him. He wears a long cloak of dull purple, fastened in front with cords, and a red cap. He leans his left hand on the arm of his chair. Beside him to the right is a tall round window with a deep embrasure; the last warm light of evening passes through the opening. Against the pillar behind him is a stone altar with a crucifix. To the left are two curtains, drawn back, between which is seen the inner part of the cell. A small full-length figure.

Signed on a parchment above the saint's head, "Rembrandt ft. 1631"; oak panel, 24 inches by 19 inches.

Etched in reverse by P. de Balliu (Bartsch, ii. 119, No. 2); by L. Loewenstam in the *Tidskrift für bildende Konst*, 1885.

Engraved on wood by J. Peterson in the *Museum*, Stockholm, 1888.

The saint's figure, in reverse, occurs in Rembrandt's etching, Bartsch 66 [Hind 20].

Mentioned by Vosmaer, p. 489; by Bode, p. 385; by Dutuit, p. 40; by Michel, pp. 65, 567 [50-51, 442]; in the *Zeitschrift für bildende Kunst*, xvii. 52, 164; in the *Repertorium für Kunstwissenschaft*, iv. 445; in the *Athenæum*, 1878; in the *Beilage* of the *Augsburger Allgemeine Zeitung*, March 1878.

Sale.—M. D. van Eversdijck, The Hague, May 26, 1766 (Terw. 533), No. 76—but No. 83 of the original catalogue—(Meusche).

In the collection of Louisa Ulrica, Queen of Sweden, No. 274.

In the collection of Gustavus III., King of Sweden.

In the National Museum, Stockholm, 1900 catalogue, No. 579.

186*a*. **St. Cecilia.**

51½ inches by 40 inches.

Sale.—Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 132 (125 florins).

187. **ST. FRANCIS.** Sm. 133; B.-HdG. 218.—In a grotto, the saint kneels in profile to the right. His head and feet are bare; he wears the habit of his order. He holds a crucifix to his breast with both hands, and looks at a large book lying open on a bank before him. To the right, in front of the book, is a skull. Behind the saint is the straw mat which forms his bed. Strong light falls on his head. A small full-length figure.

Signed on the right at foot, "Rembrandt f. 1637"; oak panel, 23 inches by 18½ inches.

An old copy was engraved by Guttenberg in the *Galerie du Palais Royal*. It was in the Crozat collection, Paris, 1751; in the Orléans sale, London, 1795, No. 6 (*see* W. Buchanan, i. 196); and latterly in a private collection at Budapest.

Mentioned by Dutuit, pp. 3, 9.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," iii. No. 31.

In the collection of Alfred Beit, London.
In the collection of Otto Beit, London.

188. **St. Jerome.** Sm. 128 and 129; Wb. 444; B.-HdG. iv.—He kneels, seen almost from the back and turned to the left, before an open folio which is placed against a wall of rock. He holds a crucifix. He wears a homely garment, which stands out dark against the brightly illumined rock. Beside him to the left, a rosary, a cloth, an iron collar, an hour-glass, a pilgrim's flask, and other things lie in disorder. Behind him to the left the lion reposes beside some shrubs. The ground in front to the left is in shadow. Painted about 1630.

The original is lost. It was in Rembrandt's possession; in the inventory of his goods for sale, 1656, No. 14.

Described from an old copy—panel, 40½ inches by 35½ inches—now in the Suermondt Museum, Aachen. It came from the Suermondt collection, with which it passed to the Berlin Museums; Berlin store-room catalogue, 1886, No. 806C. Vosmaer, p. 418, regarded it as genuine. Possibly it was identical with 194*f*.

A second copy is in the Boucher de Perthes Museum, Abbeville, No. 140.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 17, 169, 388.

A study in red chalk for the picture is in the Louvre, Paris; reproduced by Lippmann, No. 152.

An etching in reverse by J. J. van Vliet is signed, "Rt. v. Ryn. jn. J. G. v. Vliet fec. 1631."

188*a*. **Mary Magdalene.** Sm. 138.

The original is lost.

Described by Sm. from a mezzotint by J. Kleine, engraved from a picture in the collection of "Herr Wohlgebornen" (*sic*).

Johana Christian Brand engraved a half-length of a Magdalen in the collection of Count Palffy; it may or may not have been this picture.

189. **AN AGED NUN.** B.-HdG. 511.—She stands, seen in full face, with her head slightly bowed and her hands before her. In her right hand is a rosary. She wears a loose white robe and a closely fitting head-dress, over which, from the head downward, hangs a cloak of a dark neutral tint with a few touches of dull red and gold. Dark background. Full light falls on the white robe and is reflected on to the face which is in half-shadow. Half-length; life size. Unfortunately much damaged.

Signed on the right, half-way up, "Rembrandt f. 1661"; canvas, 45½ inches by 32 inches.

Mentioned by Michel, pp. 395, 562 [306, 434].

In the collection of the Prince de Salm, confiscated at the time of the French Revolution: since then at Epinal.

In the Musée des Vosges, Epinal, 1880 catalogue, No. 101.

190. **A CAPUCHIN FRIAR READING.** Sm. 132; Bode 160; Dut. 431; Wb. 257; B.-HdG. 483.—A man of about fifty. He sits, turned slightly to the right, with his head inclined on his right shoulder. He reads a paper which he holds up in his left hand. His right arm hangs down in front from the arm of his chair. He has a tangled

grey beard. He wears a roughly sewn garment, and has drawn his pointed hood over his head. Dark background. The light touches the hood and falls on the side of the paper, which is turned to the face, the paper thus reflecting the light on to the head. Half-length; life size. [Pendant to 467.]

Signed on the right above the shoulder, "Rembrandt f. 1661"; canvas, 29 inches by 24 inches.

Mentioned by Vosmaer, p. 561; by Bode, pp. 537, 581; by Dutuit, p. 49; by Michel, pp. 444, 556 [345, 434].

Exhibited at the British Institution, London, 1835, No. 121; lent by the Earl of Wemyss.

Sale.—Comte de Vence, Paris, 1750 (142 francs, with pendant, 467—according to Sm.).

In the collection of the Earl of Wemyss, Gosford House, Scotland.

191. **PORTRAIT OF A CAPUCHIN FRIAR.** Bode 178; Dut. 430; Wb. 128; B.-HdG. 484.—An aged man seen in full face. His hands are clasped; he looks straight before him. He has a small untrimmed beard. He is wrapped in the dull brown robe of his order, and has drawn the hood over his head. The light falls from the left at top and touches the right side of the face. Dark background. Half-length, life size. Painted about 1661.

Canvas, 34½ inches by 25½ inches.

Mentioned by Bode, pp. 538, 584; by Dutuit, p. 32; by Michel, pp. 444, 556 [345-6, 431].

In the collection of the Duke of Northumberland, who gave it to the National Gallery in 1838.

In the National Gallery, 1911 catalogue, No. 166.

192. **THE HERMIT READING.** B.-HdG. 557.—An old man with grey hair and a long grey beard sits, turned to the left. He is wrapped in a loose greyish-purple cloak, and reads a folio which he holds with both hands. Behind him to the right is the thatched roof of a hut. In the background are grey walls, on which the bricks are in places uncovered. The light falls from above to the left. A small full-length figure.

Signed on the right at foot, "RHL . 1630"; oak panel, 23 inches by 18 inches.

An old copy, under the name of S. de Bray, is in the Bachofen collection, Basel, 1907 catalogue, No. 72; it was once called a Rembrandt.

A carefully executed drawing in red chalk and pen and ink is in the Weimar Museum; HdG. 521.

Sales.—Prince de Conti, Paris, April 8, 1777 (1050 francs).
Abbé Renouard, Paris, February 10, 1780 (399 francs).

In the collection of Madame Helflinger, Paris, about 1848.

In the collection of Albert Kaempfen, Paris, who gave it to the Louvre.

In the Louvre, Paris, 1907 catalogue, No. 2541*a*.

193. **A YOUNG CAPUCHIN FRIAR.** Bode 354; Dut. 432; Wb. 427; B.-HdG. 482.—He is turned to the left. His head is slightly bent on his right shoulder. He casts down his eyes in a reverential attitude, and clasps his hands, which are barely visible. He wears a greyish-brown robe, and has drawn his large pointed hood over his head. Dark back-

ground, illumined at top on the right. Full light falls from the left on the lower part of the face. Half-length, nearly life size.

Signed on the background to the left, beside the shoulder, "Rembrandt f. 1661"; canvas, 34 inches by 31 inches.

Mentioned by Bode, p. 603; by Dutuit, p. 54 [by Michel, pp. 345, 442].

In the collection of Count Sergei Stroganoff, formerly in Petrograd, now in Paris.

194. **THE OLD MAN PRAYING.** B.-HdG. 594.—He is turned to the right. He clasps his hands in prayer, and looks with half-closed eyes before him to the right. He leans his elbows on a table, upon which a large book lies open. He wears a loose greyish-purple cloak. He has thick grey hair and a big grey beard. Greyish-brown background. The light falls from above to the left. Half-length, life size.

Signed on the right, half-way up, "Rembrandt f. 1661"; canvas, 33 inches by 26½ inches.

At Schloss Rohrau, from which it passed to the Harrach collection.

In the collection of Count Harrach, Vienna, 1897 catalogue, No. 218.

194*a*. **A Hermit in a Cave.**—A fine piece.

Mentioned by Z. C. von Uffenbach, *Merkwürdige Reisen*, ii. 211; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 388.

In the collection of the theological Professor Bothe (?), Bremen, March 1710.

194*b*. **A Hermit.**

Sale.—The widow of E. Drakenborch, Utrecht, November 12, 1748, No. 44.

194*c*. **A Pilgrim Praying.**—Cf. 170.

Sale.—Heirs of Caspar Netscher, A. Schouman, and others, The Hague, July 15, 1749, No. 122 (2 florins 18).

194*d*. **A Hermit Praying.**—A masterpiece.

In the collection of Lady Betty Germaine.

Sale.—Countess of Holderness, London, March 6, 1802, No. 81 (£73 : 16s., Lord Yarmouth); *see* Buchanan, i. 309, etc.

194*e*. **A Pious Hermit in a Grotto.**
Canvas, 32½ inches by 27½ inches.

Sale.—J. Bogaert, Bruges, September 18, 1821, No. 48.

194*f*. **A Hermit Praying.**—Very fine. [Possibly identical with 188.]
Panel, 31 inches by 31 inches.

In the collection of Baron de Castell Bedernau.

Sale.—Baron de Castell, Hamburg, July 21, 1824, No. 249.

194*g*. **A Hermit in a Cave.**
Signed, "Rembrant"; panel.

Sale.—A. J. Petit, Malines, July 5, 1826, No. 99 (18 florins, Rozeboom).

194*h*. **A Hermit.**

Sale.—Antwerp, May 6, 1828, No. 128.

195. **ANDROMEDA.**—Her arms are bound above her head to the rock against which her figure stands out light. The nude body, only the lower part of which is lightly draped, is turned a little to the left, while the head is turned to the right. Andromeda's feet are hidden by a large stone in front. Above, on the rock, are bushes. Below to the right are reeds. Painted about 1634.

Panel, 14 inches by 10 inches.

Exhibited at Leyden, 1906, No. 39.

In the Van den Bosch collection, Brussels.

In the collection of A. Bredius; exhibited on loan in the Royal Gallery, The Hague, 1910 catalogue, No. 707.

195*a*. **Argus being lulled to sleep by Mercury.**—[Pendant to 208*a*.]

45½ inches by 39 inches.

Sale.—Paris, June 19, 1764, No. 20.

195*b*. **A Bacchante, or Votary of Bacchus.**

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf; *see* Van Gool, ii. 565.

196. **BELLONA.** B.-HdG. 569.—She wears armour, and stands, seen in full face, before a recess. She rests her right hand on a sword. She holds in her left hand a shield with the head of Medusa, inscribed underneath "BELLONA." On her head she wears a helmet with a large plume, from under which her abundant hair falls on her shoulders. Her breast is covered with a steel cuirass, below which is a red velvet drapery richly embroidered in gold. A jewelled bandolier is slung from the right shoulder round her breast. Life-size figure, to the knees. [Saskia?]

Signed on the left at foot, "Rembrandt f. 1633"; canvas, 48½ inches by 36 inches.

Sale.—Duke of Buckingham, Stowe, August 15, 1848, No. 424 (£53 : 11s., Roe).

In the collection of W. W. Pearce, London, 1872.

In the collection of the Comte de l'Espine, Brussels.

Sales.—Baron de Beurnonville, Paris, June 2, 1884 (20,000 francs, Féral); *see* Paul Eudel, 1885, p. 406.

Baron de Beurnonville, Paris, January 29, 1885 (12,000 francs).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," viii. No. 32.

In the possession of Sir George Donaldson, London.

In the possession of Duveen Brothers, New York.

197. **DANAË (?).** Sm. 173; Bode 327; Dut. 108; Wb. 385; B.-HdG. 194.—A young woman, undraped, lies from right to left on a bed furnished with soft linen pillows and hung with dull bluish material under a richly gilded canopy. She reclines on her left side; her feet only are hidden in the bed-clothes. She leans her left arm on the pillow, but raises her head and shoulders, and, lifting her right arm, looks expectantly towards the left. In the background an old woman in a brown cap and a kerchief with green and yellow stripes pushes back the curtain on the far

side of the bed, and looks towards the left. The young woman's chestnut-brown hair is fastened at the back with reddish-gold combs. On each forearm she wears a gold bracelet with large pearls between bright red ribbons; round her left wrist is a double string of pearls. The bed-cover is embroidered in reddish yellow; the curtains are a pale olive green. At the end of the baroque bedstead is the freely carved and gilt figure of a Cupid bound and weeping bitterly. The old woman carries a bunch of keys and a large bag. In the right foreground is a table having a pale red cover with a rich gold border; in front of the bed are a pair of elegant white slippers embroidered with gold. Full-length, life-size figure. A definite interpretation of this scene has not yet been attained. The pose and look of the young beauty contradict the identification of her as Danae, and also that of her as the daughter of Raguel, the bride of the young Tobias. The work cannot be connected with the "Dianae" mentioned in Rembrandt's inventory, because "Dianae" stands rather for Diana than for Danae, and also because no painter's name is attached to that picture.

Signed on the left at foot with a somewhat damaged signature, "Rembrandt f. 1636"; canvas, 74 inches by 81 inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*; by L. Flameng in the *Gazette des Beaux-Arts*, 1870, and in Dutuit, iii.

Mentioned by Vosmaer, pp. 155, 266, 512; by Bode, pp. 449, etc., 600; by Dutuit, p. 38; by Michel, pp. 223, 566 [171-3, 441].

In the Crozat collection, Paris; acquired by Catherine II., Empress of Russia.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 802 [valued by Sm. in 1836 at £630].

197*a*. **Dané (Danae).**—A large picture.

Mentioned by A. Bredius in *Oud Holland*, 1908, p. 223.

In the collection of Clara de Valaer, widow of Eduart van Domselaer, Amsterdam; in the inventory of her goods, October 16, 1660.

198. **DIANA BATHING.**—The goddess, undraped, sits with her hounds round her by a pool of water in a wooded retreat near steep cliffs. Small full-length figures. Painted about 1635.

Panel, 18 inches by 14 inches.

In the possession of the London dealers T. Agnew and Sons.

In the collection of George Salting, London; bequeathed in 1910 to the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 2358.

199. **DIANA AT THE BATH.** B.-HdG. 47.—The goddess, undraped, with a white cap on her head, sits upon her shift on the bank, and turns her face to the spectator. Her body is turned to the left; her feet are in the water. Her arms rest on the cherry-coloured velvet robe, adorned with gold embroidery of a baroque design, which lies beside her to the left at the foot of a tree. On the robe is her quiver of arrows; the bow lies on the ground to the left. To the right is a dark background. The light falls from the right evenly over the whole body. A small full-length figure. Painted about 1630-31.

Oak panel, 7 inches by 6½ inches.

Etched by Rembrandt himself, the same size as the original, Bartsch 201 [Hind 42]. A chalk drawing for it is in the British Museum ; reproduced by HdG. iv. 75.

[Mentioned by Michel, p. 436.]

Exhibited in Paris, 1911, No. 117.

In the Duclos collection, Paris.

Sale.—Hulot, Paris, May 9, 1892, No. 42 (Warneck) ; as of the school of Rembrandt.

In the collection of E. Warneck, Paris.

200. **DIANA, ACTÆON, AND CALLISTO.** Sm. 191 ; Bode 26 ; Dut. 107 ; Wb. 14 ; B.-HdG. 196.—In a pool on the edge of a thick gloomy wood, through which only on the left is there a vista of the bluish-green hilly distance, Diana and her nymphs take their bath at evening when Actæon, while hunting, takes them by surprise. The goddess stands in the centre foreground with a crescent moon in her thick disordered hair. She turns to the left and recognises the huntsman, clad in a bluish-green hunting-dress adorned with gold, who, stiff with sudden astonishment, stands on the bank to the left behind her. As she throws water on him with both hands, the unhappy man's transformation begins, and stag's horns sprout on his forehead beside his diadem. Close to him are his uneasy pack, who are attacked by Diana's hounds. Four of her nymphs seek refuge in the water behind the goddess. Farther to the left and in the centre foreground are several bathers, most of whom do not yet suspect that anything has happened. Among them, in the immediate foreground, a nymph stands erect in the shallow water, with a parti-coloured cloth round her hips and a plumed turban. Behind her to the right is another group of nymphs, who hasten to the bank where their clothes are lying. On the extreme right and higher up the bank, above a heap of blue, red, and yellow draperies, near which lie the hunting weapons and the spoils of the chase, a group of seven nymphs, mostly undraped, are engaged round Callisto, who has refused to join in the bathe. To discover the cause of her refusal, they have flung her to the ground, though she resists, screaming and scratching. In a dense group they pursue their inquiry in the roughest manner. A nymph on the extreme right, raising her thick disordered hair from her eyes, looks down at Actæon. Behind her, in shadow, is a dark horse with a Persian saddle-cover, to which are fastened a bow and a quiver. In the thicket, almost in the centre, are seen two comrades of Actæon. Small full-length figures. The nude female figures in the water in the left foreground recall the figures in "Diana at the Hunt," by Domenichino, in the Borghese Gallery, Rome.

Signed on the landscape in the right centre, "Rembrandt fc. 1635" ; canvas, 28½ inches by 38 inches.

An old copy, without the Callisto episode on the right, was in the—

Sales.—W. Bürger, Paris, December 5, 1892, No. 27 ; as by Philips Koning.

E. Goldschmidt, Berlin, April 27, 1909, No. 55.

Mentioned by Vosmaer, p. 508 ; by Bode, pp. 439, 449, 561 ; by Dutuit, p. 41 ; by Michel, pp. 223, 551 [171, 439].

Exhibited at Düsseldorf, 1886, No. 272 ; at Amsterdam, 1898, No. 32.

Sale.—Paris, 1774.

In the collection of Prince Salm-Salm, Anholt.

201. **THE RAPE OF EUROPA.** Sm. 188; Wb. 306; B.-HdG. 71.—In the immediate left foreground Jupiter in the form of a white bull plunges into the water. On his back he bears Europa, who clings on to him with both hands, and looks back in despair at her women friends on the shore. They are beside themselves at the spectacle. One sits with uplifted hands. Another, seen in profile, stands beside her. On the road behind, a third girl is in front of the waggon, drawn by four grey horses, in which stands a large sunshade. The driver, a negro, rises and looks in amazement at the bull. At the back are tall trees. In the immediate right foreground are large lettuce plants. In the left distance is a port with cupolas and flat towers, one of them with a crane, beside which lie vessels, while a bridge leads to it. Pale blue sky with clouds. The costumes of the women, of rich material and fantastic cut, are purplish red, greenish blue, purple, and brown, trimmed with broad gold lace and adorned with chains and veils. Small full-length figures.

Signed, "Rembrandt f. 1632"; oak panel, 24 inches by 30½ inches.

A good old copy was for a long time in the possession of a Dutch dealer.

Mentioned by Vosmaer, pp. 117, 492; by Bode, p. 438; by Dutuit, p. 20; by Michel, p. 108 [83]; by P. Lacroix, *Annales des Artistes*, 1862.

Sales.—Comtesse de Verrue, Paris, March 27, 1737, No. 86 (86 francs).
Duc de Morny, Paris, May 31, 1865, No. 70 (9100 francs, Say).

In the collection of the Princesse de Broglie, born Say.

In the possession of the London dealers T. Agnew and Sons.

In the collection of Leopold Koppel, Berlin; it was for a time exhibited on loan in the Kaiser Friedrich Museum, Berlin.

201*a*. **Europa.**

Mentioned by A. Bredius, *Oud Holland*, 1908, p. 221.

In the collection of Jacques Specx, Amsterdam; in the inventory of his goods, 1652.

202. **FLORA.** Sm. 543; B.-HdG. 420.—She is turned towards the spectator. She has brown eyes; her head, slightly inclined, is in profile to the left. With the left hand she holds up her skirt, which is full of flowers; she offers some blossoms with her right hand. She wears a narrow yellow ribbon on her dark brown hair, which falls in ringlets on her shoulders and is covered at the back with a small dark brown cap, in which is fastened a large spray of cherry blossom. She wears a loose white robe with many folds and wide sleeves, open at the throat, and a yellow skirt held up by a coloured sash with tassels. In her ear is a large pearl; round her neck is a pearl necklace. The bright and even daylight comes from the left. The background has been repainted. Half-length; life size. Painted about 1656-58.

Canvas, 40 inches by 36½ inches.

Exhibited at Amsterdam, 1898, No. 106; and in the Royal Academy Winter Exhibition, London, 1899, No. 95.

[Etched by A. Pond, according to Sm.]

In the collection of Earl Spencer, Althorp; it was there in 1836 (Sm.).

203. **FLORA.** Sm. 508; B.-HdG. 190.—Half-length, in profile to the left. She turns her face a little to the right and looks into the distance. She holds an exquisite bouquet of flowers at her bosom with her left hand; in her right hand, which is not shown, is a stick. She wears a veil over her light brown hair, which falls back sidewards over her brow. On her forehead is a garland of yellow, pink, and blue flowers. Her bluish-green flowered gown, with wide sleeves, is fastened on her bosom with two rows of buttons; it is cut low, and shows the embroidered chemise. At her back a yellow straw hat hangs by a pink ribbon with touches of white passing over her left shoulder. Dark background. Half-length, life size. Painted about 1633-34.

Oak panel, oval (but originally rectangular), 27½ inches by 21 inches.

Mentioned by Dutuit, pp. 3, 6.
Exhibited at Amsterdam, 1898, No. 31.
Sales.—Angran de Fonspertuis, Paris, March 4, 1748 (2001 francs, with 330, "A Young Girl at a Window," Blondel de Gagny).
Blondel de Gagny, Paris, December 10, 1776, No. 71 (679 francs); it was then rectangular.
In the collection of Sir Charles J. Robinson, London.
In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1894, i. No. 33.
In the collection of Adolphe Schloss, Paris.
In the possession of the Paris dealer F. Kleinberger.
In the collection of the late A. de Ridder, Cronberg, 1910 catalogue, No. 35; exhibited on loan at the Städel'sches Kunstinstitut, Frankfort-on-Main.

204. **FLORA.**—A young girl, with the features of Saskia. She is turned to the right, and bends her head towards the spectator. She holds a shepherd's staff in her right hand in front of her bosom. She wears a low-cut striped gown. A garland of flowers lies on the veil which falls from her head on to her shoulders. She has pearls in her ears and at her throat. On her bosom is a jewelled chain. Painted about 1635. [Possibly identical with 206*a*.]

Signed in full on the right on a level with the hands; oval, transferred from canvas to panel in 1765, 26½ inches by 20 inches.

Mentioned by Bode, *Zeitschrift für bildende Kunst*, 1905.
Exhibited at Leyden, 1906, No. 53.
In the collection of J. H. Meyer de Stadelhofen, Hermance, near Geneva.
In the possession of the Paris dealer Krämer.

205. **FLORA.** Sm. 493; B.-HdG. 186.—She stands turned slightly to the left, and bends her face, which has the features of Saskia, a little to the right. Her right hand leans on a tall staff entwined with flowers. In her left hand she holds a loose bunch of flowers. Her rich golden hair falling down on either side is covered at the back with a dark blue cap having a narrow gold border, from which a long veil worked with gold threads falls away behind to the left. Round her forehead is a little garland of flowers. Her bluish-green gown with a gold border has loose light yellow sleeves and a short gold-embroidered bodice, cut low at the neck in a square. Her fine chemise is open, showing the bosom. She has a white

skirt, and a gold chain round her waist. Full light falls from the left on the whole figure. Dark background with foliage. Life size, almost full length.

Signed on the left at foot, to the right of the staff, "Rembrandt f. 1633"; oak panel, 48½ inches by 38½ inches.

There are several old copies, probably of the eighteenth century—

1. In the Bonde collection, Stockholm; *see* Granberg, *Collections Privées*. No. 348.
2. B.-HdG. 187. Canvas, 48 inches by 38 inches.
   In the collection of Mrs. Ellice, Invergarry.
3. Bode 257; Dut. 274; Wb. 213; B.-HdG. 188.
   Canvas, 61½ inches by 50½ inches.
   [Engraved by Pether, 1763, in the collection of W. Fortescue (Sm.).]
   Mentioned by Bode, pp. 425, 592; by Dutuit, pp. 3, 10, 46; by Michel, pp. 175, 559 [135, 433].
   Sale.—Duc de Tallard, March 22, 1756, No. 156 (602 francs)—according to Dutuit [and Sm.].
   In the collection of William Fortescue—according to Dutuit [and Sm.].
   In the collection of Sir Joshua Reynolds; sold in London, 1795.
   In the collection of Sir Edmund Lechmere, The Rhydd.
   In the collection of Lockett Agnew, London.
   Before the example at Dalkeith Palace was known, this copy was universally regarded as the original. The canvas is in proportion narrower and taller than the original; the figure, relatively to the surface of the picture, is smaller and too much elongated at foot.

Mentioned by Vosmaer, p. 508; by Michel, p. 175 [135]; by Waagen, iii. 314, and iv. 436.

Exhibited at Manchester, 1857, No. 666; in Edinburgh, 1883; in the Royal Academy Winter Exhibition, London, 1899, No. 77.

In the collection of the Duke of Buccleuch, formerly at Dalkeith Palace, near Edinburgh, but now at Montagu House, London [it was at Dalkeith in 1836, according to Sm., who valued it at £600].

206. **FLORA.** Bode 336; Dut. 267; Wb. 412; B.-HdG. 189.—She stands, in profile to the left. She turns her face, which has Saskia's features, with a slight inclination towards the spectator. In her right hand she holds a staff entwined with flowers diagonally before her; she lifts up her long mantle in front with her left hand. Her hair, adorned with a large garland of flowers, falls in long curls down her back. In her ear is a pearl. She wears a dress of gay pattern with loose sleeves, a scarf crossed on her bosom, and a light blue mantle falling from her shoulders. The light, which is evenly distributed, falls from the left. Thick bushes form a dark background. Life size, three-quarter length. Wrongly called until now "The Jewish Bride."

Signed on the left below the right hand, "Rembrandt f. 1634"; canvas, 50 inches by 40 inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*; and in the *Zeitschrift für bildende Kunst*, viii.

Mentioned by Vosmaer, pp. 504, etc.; by Bode, pp. 424, 601; by Dutuit, p. 37; by Michel, pp. 175, 567 [134, 441].

Sale.—Herman Aarentz, Amsterdam, April 11, 1770 (2600 florins, bought in); according to Van Eynden and Van der Willigen, iii. 384.
Acquired by Catherine II., Empress of Russia, for the Hermitage.
In the Hermitage Palace, Petrograd, 1901 catalogue, No. 812.

206*a*. **Flora.** Sm. 522.—A young woman, almost in full face. Her brows are decked with a wreath of flowers. She wears an embroidered robe and a muslin scarf, with pearls at her neck and bosom, and a gold chain. [Possibly identical with 204.]
Oval, 24 inches by 18 inches.

Sale.—Destouches, Paris, March 21, 1794 (451 francs, J. B. P. Le Brun).

207. **THE RAPE OF GANYMEDE.** Sm. 197; Bode 79; Dut. 106; Wb. 70; B-HdG. 197.—The eagle of Zeus, seen in front with outstretched wings, rises towards the heavens. He holds with his beak the clothing, and with his talons the left arm, of the fair curly-haired boy, who, turned sharply to the left and almost seen from the back, faces round to the spectator as if crying loudly, and with his right hand tries to repulse the bird. His light blue dress and shirt are pulled up by the eagle's claws so as to expose the whole of the boy's lower limbs. On the left the corner of a scarf with a tassel flaps in the wind. The boy, who in his fright makes water, holds cherries in his left hand. Bright light falls from the left full on the boy. The sombre background contains on the left at foot some clumps of trees, before which in the foreground are the pinnacles of a building. Full length, life size.
Signed at top on the hem of the shirt, "Rembrandt ft. 1635"; oak panel, 68½ inches by 52 inches.

A drawing showing a sketch for the picture is in the Dresden Print-room; reproduced by Lippmann, No. 136.
Engraved by C. G. Schultze, by A. Cardon in Réveil, by L. Noel in "The Dresden Gallery."
Mentioned by Vosmaer, pp. 154, etc., 507; by Bode, pp. 439, 568; by Dutuit, p. 28; by Michel, pp. 221, etc., 553 [170-71, 438].
Sales.—Amsterdam, April 26, 1716 (Hoet, i. 191), No. 33 (175 florins).
W. van Velthuyzen, Rotterdam, April 15, 1751, No. 46. Bought in the same year at Hamburg through Heinecken for Dresden.
In the Dresden Gallery, 1908 catalogue, No. 1558.

207*a*. **Juno.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 278; by A. Bredius, *Oud Holland*, 1910, pp. 196, etc.
In the collection of Herman Becker, Amsterdam, for whom Rembrandt painted it; he had not finished it in 1665. *See* the inventory of Becker's effects of October 19, 1678.

208. **MARS.** Sm. 309*a*; B.-HdG. 418.—A young man, standing in profile to the left and looking straight before him. He is in full armour with visor raised; his helmet is decorated in front with a dolphin motive. He has a shield on his left arm, and holds up his lance in his right hand. He has a golden green scarf round his neck, and a dark red cloak lined with fur over his armour. A pearl is attached to his left ear by a red

ribbon. Architectural background. The strong light is reflected in the helmet and cuirass. Life size, more than half-length. Above the left eye is a *pentimento* of the visor which was originally lowered; another is near the left corner of the mouth. The features strongly remind one of Rembrandt's son Titus. [Pendant to 210.]

Signed on the left on a level with the girdle, "Rembrandt f. 1655"; canvas, 53½ inches by 40½ inches—enlarged all round in modern times.

Engraved in mezzotint by J. G. Haid, 1764 [as "Achilles," in the collection of Joshua Reynolds].

Mentioned by Vosmaer, p. 579; by Moes; *Iconographia Batara*, No. 6694, 7 [by Michel, p. 431; by Reynolds, *Discourses*, ed. Roger Fry, 1905, p. 252].

Exhibited at the British Institution, London, 1860, No. 60; at the Royal Academy Winter Exhibition, London, 1893, No. 111, and 1899, No. 85; at Amsterdam, 1908, No. 86.

Sales.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 545), No. 309 (50 florins); as "Rembrandt's Son with Helmet, Shield, and Armour," 50½ inches by 39 inches.

Sir Joshua Reynolds, London, March 11, 1795 [as "Achilles"].

In the collection of John Graham-Gilbert, Glasgow; bequeathed by his widow to the city in 1877.

In the Glasgow Art Gallery, 1911 catalogue, No. 806 [as "A Man in Armour"].

208*a*. **Medea and Jason.**—[Pendant to 195*a*.]
45½ inches by 39 inches.

Sale.—Paris, June 19, 1764, No. 20.

209. **MINERVA CHERISHING WISDOM.** Bode 32; Dut. 31; Wb. 29; B.-HdG. 68.—In the foreground of a room a young woman sits in front of a table. She is turned to the left, but bends her face towards the spectator. She wears a bluish-green dress shot with silver, over which is a deep purplish-red cloak with a gold border of a baroque pattern, which covers her arms. On her loose fair hair is a laurel wreath, in which is fastened an upright spray of foliage. On the wall hangs a trophy—a shield with Medusa's head, a sword, and a helmet. On the table below these lie some folios, a lute, and a cuirass. A small full-length figure. Painted about 1632. Much faded and cracked through being exposed to sunlight for many years.

Traces of a monogram on the right, almost in the centre; oak panel, 23½ inches by 19 inches.

Mentioned by Bode, p. 562; by Dutuit, p. 25; by Michel, pp. 107, 551 [82-3, 436].

In one of the Royal palaces, Berlin, as "Minerva by Rembrandt." Possibly it formed part of the Orange inheritance. Perhaps it was identical with "A Lady" by Rembrandt, No. 37 in the inventory of the Château, Honshol-redijk, 1707, 1713, and 1719.

In the Berlin Gallery. At the opening of the Museum in 1830 it was catalogued as by F. Bol, and was soon transferred to the storeroom. It was exhibited again from 1880 and given back to Rembrandt.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828C.

210. **MINERVA.** Sm. 309; Bode 333; Dut. 404; Wb. 400; B.-HdG. 419.—The goddess, turned to the left almost in profile, is represented as a handsome young woman wearing a gilt helmet, adorned with the owl and a red plume. On her bosom she wears a rich cuirass and a sash. A long curl falls in front on her shoulder. She holds a lance in her gloved right hand; on her left arm is a shield with Medusa's head. The light comes mainly from the left. Dark background. Life size, half-length. Painted about 1655. [Pendant to 208.]

Canvas, 46½ inches by 36 inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, p. 579; by Bode, pp. 480, 601; by Dutuit, p. 38; by Michel, pp. 342, 506 [260-61, 441].

Sale.—Amsterdam, June 5, 1765 (Terw. 457), No. 48 (52 florins).

In the collection of Comte Baudouin, Paris; acquired by Catherine II., Empress of Russia.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 809 [valued by Sm. in 1836 at £500].

211. **MINERVA AT HER STUDIES.** B.-HdG. 67.—She sits on the left at a round table, on which lies a greenish-blue cloth with a gold border. She is absorbed in a book. She wears a purple dress and a purple cloak with a wide border of gold brocade; the cloak hangs over the back of the chair. On the table are a book, a lute, an Eastern shawl, and other things. On a shelf in the right background are books and a globe. Above to the left, on a semicircular pilaster, a steel shield with Medusa's head hangs over a dull purple banner. The loose and abundant brown hair is combed back from the youthful face and held by a gold hoop. The light falls from the left. A small full-length figure. Painted about 1631.

Oak panel, 17 inches by 14 inches.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1896, iii. No. 32.

In the collection of P. Charbonneaux, Rheims.

In the possession of the Paris dealer F. Kleinberger.

211*a*. **Minerva.**

Mentioned by A. Bredius, *Oud Holland*, 1910, pp. 196, etc.

In the collection of Herman Becker, Amsterdam; in the inventory of his effects, taken October 19, 1678.

212. **PHILEMON AND BAUCIS.** Sm. 194; Dut. 111; Wb. 493; B.-HdG. 407.—In a large barn-like interior Jupiter and Mercury sit at table on the right, within a partitioned space. Jupiter, seen in full face, has a long grey beard and wears a red coat. Mercury, in profile to the left, sits on the right, wearing a yellowish-red coat. The old couple kneeling on the left offer them a goose. On the table is a dish of apples. In the left background the fire blazes on the hearth. A lamp, hidden by the figure of Mercury, illumines the night-piece. Small full-length figures.

Signed on the left at foot, "Rembrandt f. 1658"; oak panel, 21½ inches by 27 inches.

Among the studies for this picture, two pen-drawings are in the Berlin Print-room, reproduced by Lippmann, 30, and HdG. 90; a third is in the Amsterdam Print-room, reproduced by Lippmann-HdG. 24.

Engraved in mezzotint by Thomas Watson, 1772.

Mentioned by Vosmaer, pp. 252, 533; by Dutuit, p. 58; by Michel, pp. 446, 561 [346-7, 443].

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 317.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 81 [(£6400, Gates)].

In the possession of the New York dealers Scott and Fowles.

In the collection of O. H. Kahn, New York.

213. **THE RAPE OF PROSERPINE.** Bode 31; Dut. 105; Wb. 16; B.-HdG. 70.—Pluto with his three-horsed chariot, on which he holds the abducted Proserpine, is about to plunge into the waves to the right. Three black horses with rich harness draw the fantastic chariot, which is mounted with gilt ironwork and has the head of a brown lion in front. Pluto wears a gold-embroidered brown cloak over his nude limbs, and drives his horses by a chain. He holds with both arms Proserpine, who in her despair clutches at his face with her hands. She wears over a light silk gown a white cloak shot with gold, and has a spray of flowers in her fair hair. The basket of flowers which she carried falls from the chariot to the left. Two of her companions are on the left, in light purple and lilac dresses; one of them carries a quiver at her back. They grasp at her cloak to rescue her, but are dragged along at the side of the chariot in its impetuous course through the flowery meadow. On the shore in the left foreground are tall thistles and lotus plants; to the right is a steep bank with bushes. Small full-length figures. Painted about 1632.

Oak panel, 33 inches by 31 inches.

Mentioned by Vosmaer, pp. 117, 492; by Bode, p. 438; by Dutuit, p. 25; by Michel, pp. 107, 551 [83, 436].

In the collection of the Stadholder; later in that of the King of Prussia, Honsholredijk, in the inventories of 1707, 1713, and 1719, No. 144; taken to Berlin in 1720.

In one of the Royal palaces, Berlin; until then always regarded as a Rembrandt.

In the Berlin Gallery; formerly ascribed to J. G. van Vliet.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 823.

214. **THE SIBYL.** B.-HdG. 528.—A young woman seated, turned three-quarters right. Her head is bent forward; she looks to the left. She holds with both hands a large book on her lap. She wears a dark gown relieved by greenish reflections, a gold-coloured cloak, and a light turban ornamented with precious stones and a string of pearls. At the back is a brown curtain. The light falls from the left, touching the turban and the shoulders and leaving the face in shadow. In the distance is a dark landscape. Life size, more than half-length. Painted about 1667.

Signed on the right, and dated 1654, according to the Beurnonville catalogue, but the signature and date are no longer to be found; canvas, 38 inches by 30 inches.

Engraved in mezzotint.

Exhibited at the Metropolitan Museum, New York, 1906; and at the Hudson-Fulton Celebration, Metropolitan Museum, 1909, No. 101.

In the Barnett collection, London, 1881.

Sales.—Baron E. de Beurnonville, Paris, June 2, 1884 (18,100 francs).
Baron E. de Beurnonville, Paris, January 29, 1885.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," vii. No. 31.

In the possession of the London dealers Lawrie and Co.

Sale.—Lawrie and Co., London, January 28, 1905, No. 102 (£3360, T. Lawrie).

In the collection of Theodore M. Davis, Newport, Rhode Island.

215. **VENUS AND CUPID.** Sm. 193; Bode 275; Dut. 112; Wb. 288; B.-HdG. 439.—Venus has the features of Hendrickje Stoffels. She sits, turned three-quarters right. She wears a dark green dress open at the throat to show the linen chemise open in front under the loose striped and delicately pleated silk vest. On her lap lies a dark cloak. Her dark hair is confined in a net cap. In her ears are pearl pendants; round her neck are a pearl necklace and a thin gold chain. On her knees stands her child with coloured wings, wearing a short sleeveless shirt; she presses his head tenderly against her. Full light falls from the left on both the heads. Dark background. Life size, more than half-length. Painted about 1662.

Canvas, 44 inches by 35 inches.

Mentioned by Vosmaer, p. 572; by Bode, pp. 523, 549, 595; by Dutuit, p. 35; by Michel, pp. 463, 562 [362, 434].

Sales.—P. Six, Amsterdam, September 2, 1704, No. 50 (65 florins).
Maréchal de Noailles, Paris, 1767 (150 francs).

In the Louvre, Paris, 1907 catalogue, No. 2543.

215*a*. **Venus.**—A large picture.

Mentioned by A. Bredius, *Oud Holland*, 1910, xxviii. p. 9.

In the collection of Jan d'Ablijn, Amsterdam, June 25, 1644; valued by David Colijns and Johannes Kaersgieter at 400 florins.

215*b*. **Venus and Cupid.**

Mentioned by A. Bredius, *Oud Holland*, 1910, pp. 196, etc.

A copy of this picture was in the same collection.

In the collection of Herman Becker, Amsterdam; in the inventory of his effects, taken October 19, 1678.

216. **Many Scenes from Ovid's "Metamorphoses."**

According to Baldinucci, Rembrandt painted these in oil on the walls of the house belonging to a merchant who was a magistrate of Amsterdam. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 360.

216*a*. **Archimedes attacked by the Roman Soldiers.**

Canvas, 44 inches by 55 inches.

Sales.—Peeters d'Aertselaer and Cleydael, Antwerp, August 27, 1817, No. 45 (26 florins).

216*b*. **Heraclitus and Democritus.** Sm. 157.—In one picture. Democritus, in a fur robe, turns his smiling face to the spectator and extends his right hand (?) towards a globe. Heraclitus, with a doleful face, wipes his streaming eyes. He stands to the right, wearing a yellow mantle, and also points with one hand at the globe.

Canvas, 43 inches by 54 inches.

Mentioned in *London and its Environs described*, 1761.

Sales.—Sir G. Yonge, London, March 25, 1806 (£110 : 5s.).
Sir Gregory P. Turner, London, 1815 (£168).

In the collection of J. R. West, Alcote, 1836 (Sm.).

217. **HOMER.** B.-HdG. 524.—The aged poet, whose features show a certain resemblance to the Farnese bust in the Naples Museum, sits in an arm-chair, turned a little to the right. He has a dull yellow robe, showing at his breast a red under-garment and part of the shirt. Round his shoulders is a yellow silk shawl. A small cap covers his curly grey hair on which lies a narrow gold hoop. He has a curly grey beard. His left hand grasps the robe; the uplifted right hand moves in expressive accompaniment to the poet's words. The background is in half-shadow; the light comes from the left. Life size, to the knees. The poet is dictating his verses to a person who must have been on the right but is now cut off; in the right lower corner the tips of two of this person's fingers, holding a pen, are alone visible, near a sheet of paper and an inkpot.

Signed on the left at top, " . . . andt f. 1663"; canvas, 43 inches by 33 inches, cut down on both sides.

A study for the composition, in which the youthful scribe is seen besides Homer, is in the Stockholm National Museum. *See* J. Kruse, *Oud Holland*, xxvii. pp. 221, etc.

See for this picture and its relation to the antique busts of Homer, Dr. J. Six, *Oud Holland*, xv. pp. 1, etc.

Exhibited at Amsterdam, 1898, No. 117.

In the possession of the London dealers S. T. Smith and Son.

In the collection of T. Humphry Ward, London.

In the collection of Dr. A. Bredius; exhibited on loan since 1894 in the Royal Gallery, The Hague, 1910 catalogue, No. 584.

218. **LUCRETIA.** Sm. 192; Bode 375; Dut. 114; Wb. 357; B.-HdG. 595.—Seen in full face with the lips parted. She inclines her head slightly to the left, in which direction she is looking. With her right hand she points a dagger at her breast; her uplifted left hand is stretched out. She wears a rich dress of greenish gold with wide sleeves and a laced bodice. Round her throat are a pearl necklace and a string with a pendant; in her ear is a pearl. Life size, more than half-length.

Signed on the left, "Rembrandt f. 1664"; canvas, 46 inches by 39 inches.

Exhibited at the British Institution, London, 1832, No. 44; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 105 [lent by M. C. D. Borden]; [in London, June 1913, by M. Knoedler and Co.]; at Amsterdam, 1913.

Etched by W. Koepping in *L'Art*, and in the Demidoff sale-catalogue.

Mentioned by Vosmaer, pp. 367, 564; by Bode, pp. 524, 608; by Dutuit, p. 58; by Michel, pp. 489, 563 [380-82, 435].

Sales.—Lapeyrière, Paris, April 19, 1825 (1300 francs).
London, 1826 (£199 : 10s., bought in).
Michael Zachary, London, 1828 (£115 : 10s., Sir T. Lawrence for Munro).
H. A. J. Munro of Novar, London, March 26, 1859.
Prince Paul Demidoff, San Donato, near Florence, March 15, 1880, No. 1146 (14,700 francs).

In the possession of the Paris dealer S. Bourgeois.

Sale.—M. C. D. Borden, New York, February 13, 1913 (£26,000, M. Knoedler and Co.).

In the possession of Fred. Muller and Co., Amsterdam.

In the collection of August Janssen, Amsterdam.

219. **Lucretia.**—A large picture.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 190.

In the collection of Abraham de Wijs and Sara de Potter, Amsterdam; in the inventory of the goods for sale, March 1, 1658.

220. **Lucretia.** Dut. 115; Wb. 267.—She has a dagger in her right hand, and holds a cord in her left hand. "Of nobler composition and greater breadth of light than is usual in Rembrandt; at the same time the treatment is of singular breadth and spirit" (Waagen).

Dated 1666.

In the Wombwell collection, London, 1854 (Waagen, ii. 308).

220*a*. **Lucretia with the Dagger.**—The sitter is a genuine Dutch-woman, but the expression of pain is well rendered not only in the features but also in the pale colour. Admirably painted.

Mentioned by Waagen, iv. 477.

In the Radziwill collection, according to the Burdon catalogue.

Sales.—London, 1853 (Burdon).
W. W. Burdon of Newcastle, London, 1862 (bought in).

221. **The Emperor Marcus Aurelius.**—Half-length.

Panel, 26½ inches by 20 inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 83.

222. **The Death of Seneca.**—He sits to the left in front of a grey-bearded officer. His friends stand weeping behind him. With a telling gesture the dying man resolutely stretches out his left arm, with the blood flowing from the veins. A slave kneeling before him opens a vein in his left foot; the old man's right foot is plunged in a vessel full of water. [Pendant to 226.]

Panel, 11 inches by 9 inches.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 499.

223. **SOPHONISBA TAKING THE POISONED CUP.** Sm. 195; Bode 380; Dut. 113; Wb. 441; B.-HdG. 191.—She sits on a high arm-chair, leaning her left arm on a table with a reddish-yellow carpet, upon which lies an open folio. She holds her right hand at her

breast. She is seen in full face, turning her head a little to the right and looking at the spectator. Her fair hair falls loose on her shoulders; she wears strings of pearls on her head and her arms, a double string round her neck, and a pearl in each ear. She wears a high under-bodice of thick white material with a pattern in pale blue and yellow; over it she wears a silk gown with buttons, open in front, and a narrow ermine collar, against which a fine gold chain set with blue stones stands out in sharp relief. From the left approaches a maid-servant in dark purple, seen in lost profile. Kneeling reverently before her mistress, the maid offers her a nautilus cup with the poison, sent by her captive husband Masinissa, so that she may not fall alive into the hands of Scipio. In the left background, scarcely visible near a curtain, stands an old maid-servant. Full light falls from the left foreground on the queen's figure. Life size, almost full length. Wrongly catalogued as "Queen Artemisia."

Signed on the left arm of the throne, "Rembrandt f. 1634"; canvas, 56½ inches by 61 inches.

Etched by F. A. Milius.

Mentioned by Vosmaer, pp. 136, 502; by Bode, pp. 425, 610; by Dutuit, p. 34; by Michel, pp. 179, 561 [137-8, 442].

In the Prado, Madrid, 1907 catalogue, No. 1544.

224. **SUESSA COMMANDING HIS FATHER Q. FABIUS MAXIMUS TO DISMOUNT.** Sm. Suppl. 3; Dut. 116; Wb. 487.—Suessa, in a yellow robe with a yellow scarf round his helmet, rides to the right. He has a baton in his right hand, and is attended by a troop of soldiers, mounted and on foot. Beside him to the right stands his grey-bearded father, whose horse is held by the bridle behind to the right. In the right background a road passes over two lofty arches to the entrance of a fort; on the road are numerous soldiers. Behind Suessa are several banners, among which may be distinguished one with an eagle, another with the head of a woman, and the third with a hand. The scene is taken from Livy or Valerius Maximus; described in Houbraken.

Signed, "Rembrandt f. 1653"—though Sm. gave the date as 1646; canvas, 70½ inches by 77½ inches.

A study for the picture is on the back of the drawing, HdG. 84, in the Berlin Print-room.

Mentioned by C. G. 't Hooft, *Onze Kunst*, 1907; by A. W. Weissmann, *Oud Holland*, 1907, p. 81; by Vosmaer, p. 541; by Dutuit, p. 57.

Exhibited at Leyden, 1906, No. 46; at the Burlington Fine Arts Club, London, 1908, No. 12.

Possibly in the Amsterdam Town Hall, in the place where a picture of the same subject by Lievens now hangs.

Sale.—Amsterdam, November 28, 1808, No. 51 (62 florins, Coclers).

In the possession of the London dealer Farrer, 1836.

In the collection of Lord Ashburnham, Shernfold Park, Frant, Sussex.

In the Newgass collection, London, 1906.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," xii. 1913, No. 18.

225. **THE CONSPIRACY OF THE BATAVIANS.** Bode 360; Dut. 32; Wb. 433; B.-HdG. 520.—Eleven men are assembled

round a long table, in the light of a candle in the centre which is hidden by a figure in front. To the left sits the one-eyed Claudius Civilis, seen in full face, with a full brown beard and long hair falling on his shoulders. He wears a sort of tiara on his head, and a broad gold chain on his breast. He holds his sword in front of him; four of the conspirators cross it with their swords. To the left of him is an old man with a long beard, probably a priest, with a long head-dress falling down his back; to the right is a beardless man with grey hair; both of them lay their hands on the leader's sword. On the long side of the table nearest to the spectator is a group of three men, seen from the back. One has risen from his seat. Another old man, whose head obscures the light, holds a goblet in front of him. A third man to the left, standing on a lower level, raises his hand. At the right end of the table is another group of three men; among them is a laughing old man, seated, with a red cap on his head and a richly decorated goblet before him. Dark background. The holder of the lower sword touching the leader's sword from the right is not visible. Life-size, full-length figures. Painted for the decoration of an arched space in the large gallery of the new Amsterdam Town Hall and put up there in 1661. It was taken back by Rembrandt for alterations, and was replaced by a picture by Jurriaen Ovens, which is still in the same position. The episode represented is described by Tacitus, *Historiae*, iv. 13, etc.

Canvas, 78 inches by 123½ inches; originally it measured 279 square feet (26 square metres), and was probably cut down by Rembrandt himself.

There are four studies for this picture, HdG. 409-412, in the Munich Print-room.

Etched by C. Waltner in the *Gazette des Beaux-Arts*, 1874, and in Dutuit, iii.; by W. Unger in the *Tidskrift för bildande Konst*, 1875. Reproduced in colours in *Suecia Illustrata*.

Mentioned by Vosmaer, pp. 364, 563; by Bode, pp. 483, 605; by Dutuit, p. 40; by Michel, pp. 466, 567 [363-6, 442]; by De Roever, *Oud Holland*, x. pp. 137, etc.; by Goethe, *Chronique des Arts*; by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 249, 253, § 6; by Madsen, *Studier fra Sverige*.

In the Amsterdam Town Hall, 1662; *see* M. Fokkens, *Beschrijvinge der wijdt vermaarde Koop-Stadt Amstelredam*, pp. 159, etc.

In the collection of Madame A. J. Peill, born Grill; given by her to the Academy of Fine Arts, Stockholm.

In the Royal Palace, Stockholm; exhibited from 1785 to about 1810; lent to the Museum from 1865.

In the National Museum, Stockholm, 1900 catalogue, No. 578.

226. **The End of a Wounded Hero.**—His friends try to save him from death. A boy standing before him hands a sponge from a bowl to a friend, who draws the arrow from the hero's breast. The physician, standing opposite on the right, feels the hero's pulse with his left hand, and lays his right hand carefully on the pale forehead. The wounded man's armour lies in the foreground of the tent; through a narrow opening on the left is seen the neighbouring camp. [Pendant to 222.]

Panel, 11 inches by 9 inches.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 500.

226*a*. **A Historical Scene.**—A woman kneels before a mounted officer in the midst of a large crowd. Sketchy, but masterly and effective in style.

Canvas, 23½ inches by 26 inches.

Wrongly identified in B.-HdG. with 227.

Sale.—De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 84 (150 florins, Brondgeest).

226*b*. **A Historical Scene.**

Sale.—Haarlem, April 12, 1740, No. 28.

226*c*. **A Large Historical Scene.**—Four figures. Very delicately rendered and powerfully painted.

Sale.—The Hague, April 29, 1769, B. No. 1.

226*d*. **A Historical Scene.**

Panel, 27½ inches by 36 inches.

Sale.—Amsterdam, October 11, 1810, No. 74 (6 florins, Pakker).

226*e*. **A Historical Sketch.**

Sale.—Rotterdam, April 25, 1830, No. 152 (42 florins, Van Eyck).

227. **DE EENDRACHT VAN 'T LANT. (The Concord of the State.)** Sm. 198; Bode 18; Dut. 117; Wb. 342; B.-HdG. 321.—In an enclosed space, filling the left half of the foreground, a chained lion lies on an outspread carpet. He lays his left fore-paw on a bundle of arrows and looks furiously to the left. There, at the edge of the picture, Justice with her eyes bandaged and the sword in her hand stands behind two thrones. She leans her shoulders against the back of one throne, and with her sword transfixes the royal crown on the seat of the other throne. In the scales of her balance lie documents, probably representing the privileges of the United Provinces. At the back, charters are fastened on a pillar which rises to the top of the picture. The carpet on which the lion lies is raised up high on the right and fastened on a bank, on which are figured the arms of the city of Amsterdam with the Imperial crown above and the inscription "Soli Deo Gloria." To these are linked in a series above the lion the arms of other Dutch towns—those of Haarlem and Leyden may be distinguished; they are connected by clasped hands, the symbol of the union of the "Beggars." The whole of the right half of the picture is occupied by a detachment of cuirassiers preparing for the march. At the back are the walls of a fortress, garnished with cannon and musketeers. Horsemen with their commander at their head make a sortie against the enemy advancing from the left distance. A leafless tree rises in the centre of the picture. In front a soldier mounts his horse. Painted in brown on brown, except the sky, which is tinted dark blue.

Signed on the right at foot, "Rembrandt f 1641" (not 1648, as hitherto supposed; *see* Schmidt Degener); oak panel, 29½ inches by 40 inches.

Mentioned by Vosmaer, pp. 280, 544; by Bode, pp. 478, 559; by Dutuit, p. 36; by Michel, pp. 335, 565 [256-7, 440]; by Waagen, ii. 79; by Hofstede

de Groot, *Urkunden über Rembrandt*, No. 169, and *Oud Holland*, 1912, p. 178; by F. Schmidt Degener, *Onze Kunst*, 1912.

Sale.—Amsterdam, July 6, 1768 (10 florins 10, Zaayer).

In the collection of George III., King of England; inventory of about 1760-70; noted by L. Cust.

Sales.—Sir Joshua Reynolds, London, March 11, 1795 (£18 : 7 : 6).
Benjamin West, London, 1820 (£78 : 15s.).
London, 1827 (£259 : 7s.).

In the collection of Samuel Rogers, London, 1836 (Sm.).

Sales.—S. Rogers, London, April 28, 1856 (£63, Nieuwenhuys).
Paris, March 20, 1865; bought for the Boymans Museum.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 238.

228. **THE SCHOLAR.** Bode 47; Dut. 369; Wb. 43; B.-HdG. 43.—He sits to the left at a table, leaning his head on his left hand, and is absorbed in a book. He wears a black cap and a black sleeveless cloak, showing the shirt at the throat and wrists, over a dark brown coat. On the dull steel-blue table-cover with a green floral border lie several large books in brown covers; some of them on the right lean against a book-case with a green curtain. Light greyish-green wall. A small full-length figure.

Traces of the signature and the date are on the left, "R . . . 3" (probably 1631); oak panel, 20 inches by 17½ inches.

Etched by W. Unger.

Mentioned by Vosmaer, p. 498; by Bode, p. 387; by Dutuit, p. 26; by Michel, p. 552 [437]; by H. Riegel, *Beiträge*, ii. 236.

In the Ducal collection, Salzdahlum.

In the Brunswick Gallery, 1910 catalogue, No. 234.

229. **AN OLD MAN SEATED IN AN ARM-CHAIR.** B.-HdG. 589.—He is in profile to the left. He reads a book which he holds on his knees. He has long white hair and a white beard. He wears a small black cap, and a light yellow coat with wide sleeves, open at the throat to show the shirt. Dark background. The light falls from the right top corner. Life size, half-length. Painted about 1656.

Canvas, 25 inches by 23 inches.

Mentioned by Michel, p. 563 [435].

Sales.—H. A. J. Munro of Novar, London, June 1, 1878, No. 83.
Baron de Beurnonville, Paris, 1884.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 142.

In the collection of John H. Harjes, Paris; given by him to Bremen, 1912.

In the Bremen Kunsthalle.

230. **THE RABBI AT HIS STUDY-TABLE.** Dut. 396; Wb. 383; B.-HdG. 293.—In front of a wall with semicircular pilasters an old man with a beard sits in an arm-chair, turned half-right. He is in a thoughtful attitude, with both hands clasped on his stick. He wears a dark cap and a heavy cloak lined with ermine over a doublet embroidered with gold. On the carpet covering the table, to the right, a closed folio lies on a reading-desk; beside it are a brass candlestick and several smaller

books. The light falls from the right foreground on the face. A small full-length figure.

Signed on the left at foot, "Rembrandt f. 1642"; oak panel, 28 inches by 21½ inches.

Etched by W. Unger in the work published by Pulszki and Tschudi on the Budapest Gallery.

Mentioned by Dutuit, p. 33; by Michel, p. 559 [429].

Sale.—(Most probably) Amsterdam, May 23, 1798, No. 157 (20 florins 10, Berkenbosch).

In the Esterhazy collection; bought in 1869 for the State.

In the State Museum, Budapest, 1898 catalogue, No. 235.

In the Museum of Fine Arts, Budapest, 1906 catalogue, No. 340.

231. **AN OLD MAN WITH A WHITE BEARD.** Sm. 392, 453; Bode 89; Dut. 406; Wb. 79; B.-HdG. 386.—He is seated in full face, turned a little to the left, and holds a book in his right hand, which is seen only in part. His grey hair is covered with a black cap adorned in front with jewels. Over his dark red coat is a black cloak, thrown open but fastened in front with a gold brooch. Dark blue background. Full light falls from the right on the head. Life size, half-length.

Signed on the left at top, "Rembrandt f. 1654"; oak panel, 40½ inches by 31 inches.

Etched by Anton Riedel, 1764; by K. Koepping, 1889.

Mentioned by Vosmaer, pp. 321, 551; by Bode, pp. 503, 569; by Dutuit, p. 29; by Michel, pp. 398, 553 [307, 438].

Acquired in Poland before 1742 for the Electoral Gallery, Dresden.

In the Dresden Gallery, 1908 catalogue, No. 1567 [valued in 1836 by Sm. at £367 : 10s.].

232. **A YOUNG MAN RISING FROM HIS WRITING-TABLE.** Sm. 324; Bode 250; Dut. 305; Wb. 171 and 203; B.-HdG. 272.—Behind a table spread with a Turkey carpet of a black and red pattern and covered with books, a young man rises and stretches out his left hand to take his red cap hanging on the wall to the right. He leans his right hand, with the fingers extended, on the table. His smooth pale face is framed in long dark brown and rather curly hair. He wears a dull grey-green coat with yellow trimming, short yellowish-brown sleeves, and, under them, long loose shirt-sleeves fastened with a gold clasp. On the books to the right lies a small plaster mask. Strong light falls from the left, across the face, on the hands and books. Dark background. Life size, half-length.

Signed, "Rembrandt f. 1644; canvas, 44½ inches by 42 inches.

Mentioned by Vosmaer, p. 536; by Bode, pp. 495, 591; by Dutuit, p. 44; by Michel, pp. 304, 559 [232, 432]; by Waagen, iii. 16.

Exhibited at the Royal Academy Winter Exhibition, London, 1881, No. 161, and 1899, No. 72.

In the collection of the late Lady Cowper, Panshanger; it was there in 1836 (Sm.).

In the collection of the late Lady Desborough.

233. **THE PHILOSOPHER MEDITATING.** Sm. 153 and 155; Bode 272; Dut. 371; Wb. 277; B.-HdG. 122.—Against the back wall of a room, the space in which is largely occupied by a winding stair on the right, an aged man sits on the left at a table with books in front of a tall window. He faces the spectator, with his hands folded, and looks earnestly at the floor in front of him. He wears a brownish cloak lined with fur, and has a red cap on his bald head. In the right foreground a woman stirs the fire in a lofty fireplace with her right hand, and grasps with her left hand at a large pot hanging by a chain. At the fireplace are pots, pans, and the like. In the dark upper part of the staircase a woman with a pail is going away. In the left middle distance is an easy-chair. A wooden door to the left under the stairs leads down into the cellar. Small full-length figures. [Pendant to 234.]

Signed on the left at foot, "R H L. van Ryn 1633"; oak panel, 11½ inches by 13 inches.

A study in red chalk for the philosopher is in the Berlin Print-room; reproduced by Lippmann, No. 2.

Engraved by Surugue as "The Philosopher lost in Contemplation"; by R. Houston, Hertel, W. Baillie (in the Choiseul Gallery), and Michael Bisi. Etched by Watelet and by G. Longhi in the *Musée Français*; by Devilliers, Filhol, viii. 575; Landon, ii. 67.

Mentioned by Vosmaer, pp. 120, 498; by Bode, p. 386; by Dutuit, p. 34; by Michel, pp. 153, 562 [117-18, 434].

Sales.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 419), No. 171—but No. 172 of the original catalogue—(50 florins, with pendant).

Comte de Vence, Paris, February 9, 1761 (3999 francs, with pendant).

Duc de Choiseul, Paris, April 6, 1772, No. 8 (14,000 francs, with pendant).

Randon de Boisset, Paris, February 27, 1777, No. 49 (10,900 francs, with pendant, Millon the nephew of the late owner).

Comte de Vaudreuil, Paris, November 24, 1784, No. 28 (12,999 francs, with pendant, Paillet; but 24,999 francs, according to Engérand, *Tableaux achetés pour le Roi*, p. 560).

In the collection of Louis XVI., King of France.

In the Louvre, Paris; 1907 catalogue, No. 2540.

234. **THE PHILOSOPHER WITH AN OPEN BOOK.** Sm. 152 and 154; Bode 273; Dut. 372; Wb. 278; B.-HdG. 121.—At the near end of a vaulted stone gallery, an old man sits in an arm-chair on the right in front of a large window. He is turned to the right. He rests his right hand on the arm of the chair and looks at a book lying open before him on the table under the window. He supports his bearded chin on his left hand. A loose dark fur-lined cloak covers his black coat; a flat purple cap is on his bald head. From the ceiling above him hangs a bird-cage. In the immediate foreground to the left is a winding stair-case; behind it a broad passage leads to some low steps. A small full-length figure. Painted about 1633. [Pendant to 233.]

Oak panel, 11½ inches by 13 inches.

A variant was in the sale:—H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 87.

Engraved by Surugue as "The Philosopher absorbed in Meditation"; by R. Houston, Hertel, W. Baillie (in the Choiseul Gallery), and Michael Bisi. Etched by Watelet and by G. Longhi in the *Musée Français*; by Devilliers, Filhol, iv. 261.

Mentioned by Vosmaer, pp. 120, 498; by Bode, p. 386; by Dutuit, p. 35; by Michel, pp. 153, 562 [117-18, 434].

Sales.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 419), No. 171—but No. 172 of the original catalogue—(50 florins, with pendant).

Comte de Vence, Paris, February 9, 1761 (3999 francs, with pendant).

Duc de Choiseul, Paris, April 6, 1772, No. 7 (14,000 francs, with pendant).

Randon de Boisset, Paris, February 27, 1777, No. 49 (10,900 francs, with pendant, Millon the nephew of the late owner).

Comte de Vaudreuil, Paris, November 24, 1784, No. 28 (12,999 francs, with pendant, Paillet; but 24,999 francs, according to Engérand).

In the collection of Louis XVI., King of France.

In the Louvre, Paris; 1907 catalogue, No. 2541.

235. **A Man mending a Pen.**—He sits, turned three-quarters left, at a table on which lie an open book, some papers, and, to the left, three bags of money. He holds the pen in his left hand and the knife in his right hand, which is resting on the table. He wears a plain blue coat with a light collar, and has a cap on his head. Behind him to the left an hour-glass stands on a shelf with many papers. The light comes from the left. Half-length, a little over life size. The author has not been able to form any definite opinion as to this effective picture, and hesitates between Rembrandt and Lievens. It was in any case painted about 1628-1629. [Possibly identical with 253.]

Canvas, 49½ inches by 42 inches.

Sales.—Sébastien Erard, Paris, August 7, 1832, No. 124 (255 francs).

Rev. Basil Beridge, London, April 8, 1911 (£504, Partridge, Lewis, and Simmons) [catalogued as measuring 36½ inches by 31½ inches].

In the possession of the Paris dealer G. Neumans.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," xii. 1913, No. 19.

236. **A MIDDLE-AGED SCHOLAR.** Bode 119; Dut. 380; Wb. 382; B.-HdG. 198.—He sits facing right and turns his head round towards the spectator. He holds his left hand at his chin, and with his right hand touches the folio lying open on the table, which is covered with a greyish carpet having a pattern. He wears a reddish-purple cap with a narrow gold border and a veil hanging from the back over his rough grey hair. He has a large dark blue velvet cloak trimmed with fur, and over it two gold chains set with precious stones. He wears a plain gold ring on the forefinger of his right hand. On the table, behind the open book, several folios are piled up; behind them is a globe; in front of them is a pewter inkstand. At the side of the table a curtain is hung in front of the stone wall. The light, which is evenly distributed, comes from the left. Life size, almost full length.

Signed on the left at foot, "Rembrandt f. 1634"; canvas, 56 inches by 54 inches.

Mentioned by Bode, pp. 427, 574; by Dutuit, p. 49; by Michel, pp. 218, 560 [168, 429].

In the collection of Count Nostitz, Prague, 1905 catalogue, No. 170; it has been there since 1819.

237. **A MAN OF ABOUT FIFTY-FIVE HOLDING A ROLL OF PAPER IN HIS RIGHT HAND.** B.-HdG. 379.—He is in full face, turned a little to the right, and looks at the spectator. He wears a reddish-brown coat lined with grey, with a white shirt-collar under it. His dark hair is in disorder. His tangled beard stands out light against the strong colour of his face. A *pentimento* of the white collar is visible at the throat under the grey facing of the coat; another of the beard, which was originally longer, is seen at the breast. Life size, half-length. Painted about 1650.

Canvas, 24 inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 61; at Amsterdam, 1898, No. 80.

Sale.—(Probably) Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 539), No. 242 (18 florins).

In the collection of Colonel Sterling, London.

In the collection of T. Humphry Ward, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 143.

In the Municipal Gallery, Strasburg, Alsace, 1899 catalogue, No. 124.

238. **A BOY READING.** Sm. 357; Bode 129; Dut. 427; Wb. 368; B.-HdG. 443.—The boy, aged about fifteen, has the features of Titus van Rijn. He sits in an arm-chair, turned three-quarters right. He holds a book in front of him with both hands. A high round cap on his head covers his light reddish hair, which falls in curls on his shoulders. His black cloak is thrown back over the chair, leaving the dark brown coat uncovered. He has a narrow white collar and cuffs. The light, falling from the left at top, touches part of the face and the right hand. Dark background. Life size, half-length. Painted about 1656-57.

Canvas, 28 inches by 24½ inches.

Etched by Stampart, Prenner, and W. Unger.

Mentioned by Vosmaer, pp. 355, 559; by Bode, pp. 534, 576; by Dutuit, p. 34; by Michel, pp. 450, 560 [350, 430]; by Moes, *Iconographia Batava*, No. 6649, 5.

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1144; it has been there since 1745 [Sm. valued it in 1836 at £267 : 10s.].

239. **AN OLD SCHOLAR AT HIS WRITING-TABLE.** Sm. 411; Bode 136; Dut. 394; B.-HdG. 298.—He sits in full face behind a table, looking thoughtfully to the left. He holds a pen in his right hand, and rests his right arm on a low desk, covered with a writing-book, which stands on the table before him. He wears a dark purple cloak lined with fur, fastened across his breast with a handsome silver chain, and has a black cap on his head. Full light falls from the left at

top on the bearded face, on the hand, and on the leaves of the book. Dark ground, illumined on the left. Life size, half-length. [Pendant to 331.]

Signed at foot on the desk, "Rembrandt f. 1641"; oak panel, 41½ inches by 30 inches.

Etched by G. F. Schmidt, 1770, as "Le Père de la Fiancée"; and by W. Unger.

Mentioned by Vosmaer, p. 526; by Bode, pp. 458, 467, 577; by Dutuit, p. 49; by Michel, p. 271 [208].

Exhibited in Vienna, 1873, No. 106.

In the collection of Count Kameke, Berlin, 1770.

In the collection of Stanislaus Poniatowski, King of Poland, at the Lazienski Palace, Warsaw.

In the collection of Prince Joseph Poniatowski, 1812.

In the collection of Count Casimir Rzewuski.

In the collection of Count Casimir Lanckoronski, Vienna.

In the collection of Count Karl Lanckoronski, Vienna.

240. **THE SCHOLAR BY CANDLELIGHT.** Sm. 185; B.-HdG. 4.—An old man sits on the left, turned a little to the right. He is writing at a table. A dark cap with a narrow band covers his grey hair. Over his coat is a dark grey cloak of thick material. A large folio placed open on the table before the writer stands out quite dark, obscuring a candle which illumines the wall and some objects to the right, including a globe. On the wall is fastened a letter. A small three-quarter length. Painted about 1627. Closely related to "The Money-Changer" at Berlin (282). From time to time, since 1822, it has been wrongly ascribed to G. Dou, on the strength of the obviously modern inscription "G. D. F." on the letter upon the wall.

Copper, 5 inches by 5 inches.

A copy on wood was in the—

Sales.—H. Zoeppritz and others, London, May 15, 1908, No. 93 (£315, Durlacher); wrongly identified in the sale-catalogue with Sm. 185, the original.

Sir C. Turner of London, Berlin, November 17, 1908, No. 70.

Etched in reverse by J. B. P. Le Brun in the "Galerie Le Brun," 1790, as a Rembrandt. In Le Brun the print is said to measure 6 inches by 5½ inches, "of the same size as the original"; but the shape of the print shows that there is a misprint in the figure for the height.

Exhibited at Amsterdam, 1898, No. 1.

Sales.—J. van der Marck, Amsterdam, August 25, 1773, No. 261 (25 florins 10, Hellein).

J. B. P. Le Brun, Paris, April 11, 1791 (610 francs, Le Brun); *see* C. Blanc, ii. 129.

Robert de St. Victor of Rouen, Paris, November 26, 1822 (320 francs).

In the Dubois collection, Vienna.

In the collection of Frau Mayer, Vienna.

240*a*. **A Young Student.**—He wears a purplish-red cap and a black costume and sits on a stool by a peat fire. A pair of tongs hangs at the fireside.

Canvas, 61½ inches by 51½ inches.

Prince Frederick Henry gave to the English Ambassador, and he in turn gave to the King of England, a picture by Lievens of precisely the same subject. As Rembrandt's early pictures bear a very close resemblance to those of Lievens, and as there is no work by Lievens answering to this description in the Royal inventories, it is easy to suppose that there has been a mistake in the attribution. *See* for further details Hofstede de Groot, *Urkunden über Rembrandt*, No. 75.

Given by Lord Ancrum.

In the collection of Charles I., King of England; in the inventory of about 1639, p. 146, No. 84.

240*b*. **A Priest.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 77, 99.

In the possession of the Amsterdam dealer Johannes de Renialme; valued in the inventory of April 25, 1640, No. 19, at 100 florins. In 1644 he gave it as a pledge, valued at the same amount.

241. **An Astrologer.**—He sits at a table with a book before him. On the table are a globe, a skull, and astrological instruments.

Panel, 25 inches by 22 inches.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 215.

In the collection of the Archduke Leopold Wilhelm, Vienna; in the inventory of July 14, 1659, folio 249, No. 553. Not now to be traced in the Austrian Imperial collections.

241*a*. **A Doctor with his Books.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 285.

In the collection of Henric Bugge van Ring and his wife Aeltge Henricx van Swieten, Leyden, 1666.

241*b*. **A Philosopher.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 349.

In the collection of Volckwijn Momma, Amsterdam; in the inventory of his goods made on November 25, 1679.

241*c*. **A Man reading.**—A small picture.

Sale.—Hendrik Trip, Amsterdam, May 11, 1740 (Hoet, ii. 5), No. 12 (6 florins).

242. **A Man writing.**—A small picture.

It is uncertain whether the following were identical:

Sales.—Amsterdam, April 15, 1739 (Hoet, i. 580), No. 88 (10 florins).
Guérin and others, The Hague, September 13, 1740, No. 45 (4 florins 2).

242*a*. **A Philosopher holding a Lighted Candle.**—A small picture.

Sale.—Fr. Trimble, Rotterdam, April 5, 1747, No. 97.

243. **A Youth writing near a Hanging Lamp.**

Panel, 16 inches by 10½ inches.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 409.

In the collection of the Emperor Charles VI. at Prague; in the inventory of April 8, 1718, folio 6, No. 90, and in the inventory of October 5, 1737, folios 6 and 7, No. 66. Taken from the Imperial Gallery, June 1, 1748, through J. A. de France by J. M. Rausch for the newly instituted Imperial Treasury; not now to be found in the Imperial collections.

243*a*. **A Man writing in his Room.**
21½ inches by 18½ inches.

Sale.—D. Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 241), No. 35—but No. 36 of the original catalogue—(21 florins 10, Bragge).

243*b*. **An Astronomer.**—[Probably identical with a Carel van der Pluym in the Cavens collection, Brussels. *See* Introduction, p. 17.]
38½ inches by 32 inches.

Sale.—Crozat, Paris, June 1751 (262 francs, with the head of a girl, Cressent); the girl's head was in the style of "La Crasseuse" (330); *see* Ch. Blanc, i. 63.

243*c* and *d*. **A Philosopher.**—Life size, three-quarter length. Two pictures of the same subject. Very good.

Sale.—Count van Hogendorp, The Hague, July 27, 1751 (Hoet, ii. 307), No. 155 (22 florins 10) and No. 156 (20 florins).

243*e*. **A Philosopher.**
42 inches by 45 inches.

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 324), No. 163 (6 florins).

243*ea*. **A Philosopher.**

Sale.—Sir Luke Schaub, London, April 26, 1758, second day, No. 28 (£8 : 8s., Bretingham).

243*f*. **An Old Man meditating.**—He sits at a table. A good and powerfully painted picture. [Pendant to 320*a*.]
35 inches by 30½ inches.

Sale.—J. de Bary, Amsterdam, November 26, 1759, No. 13 (142 florins, with pendant, Van Diemen).

244. **An Astrologer.**—He is measuring a globe. Artistic and powerfully handled.
24½ inches by 23½ inches.

Sale.—(Supplementary) G. and W. van Berckel, Amsterdam, March 24, 1761, No. 92.

244*a*. **An Old Man seated at a Window writing.**—Life size. Unusually good.

Sale.—J. A. Sichterman, Groningen, August 20, 1764, No. 1.

244*b*. **An Old Man at his Studies.**—In a room. With many accessories.

Sale.—J. A. Sichterman, Groningen, August 20, 1764, No. 3.

244*ba*. **A Philosopher in his Study.**
18 inches by 20 inches.

Sale.—Pictures from the collections of Cardinal Mazarin and the Prince de Carignan, Duc de Valentinois, London, February 26, 1765, third day, No. 20.

244*c*. **A Venerable Old Rabbi in his Study.**

Sale.—J. Koerten, widow of A. Blok, Haarlem, August 7, 1765, No. 16.

245. **A Rabbi with the Pentateuch.** Sm. 418.—A beardless man of about thirty, seen in a three-quarter view, sits holding in both hands the Pentateuch enclosed in a handsome case. He wears a large velvet cap and a silk cloak which hides most of his costume. Round his neck is a gold chain, from which hangs a medal.
Canvas, 67 inches by 36 inches.

The original is lost.
Described from an engraving by J. G. Haid, 1765 (Sm.).

245*a*. **A Philosopher in his Study.**—He sits at a table, on which lies an open book. Farther away are other accessories. Very good; powerfully painted.
Canvas, 16 inches by 19½ inches.

Sale.—J. de Kommer, Amsterdam, April 15, 1767, No. 24 (5 florins 5, Helmers).

246. **A DEVOUT YOUTH.**—He clasps his hands on a closed book. He is seen in full face. He wears a red and brown cloak, an olive-green jacket, and a shirt with golden-brown trimming. Half-length, life size.
Canvas, rounded at top, 33½ inches by 26½ inches (formerly 36½ inches by 28½ inches).

Sale.—G. Hoet, The Hague, August 25, 1760 (Terw. 225), No. 47 (84 florins, Schouman).
In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 493.
In the collection of T. Humphry Ward, London.
Sales.—Blakeslee and Dowdeswell, New York, April 7, 1904, No. 33 (160 dollars, Benjamin).
G. G. Benjamin, New York, March 18, 1913 (525 dollars, W. R. Valentiner)—as the work of Carel Fabritius.
In the collection of W. R. Valentiner, New York.
In the possession of Steinmeyer and Sons, Paris.

246*a*. **A Man reading a Book.**—He holds the book in his hand. He wears a tall hat. Very good; powerfully painted.
Canvas, 28½ inches by 23½ inches.

Sale.—Amsterdam, March 6, 1769, No. 8.

246*b*. **An Old Man holding a Pen.**—He is lost in thought. A book lies before him.
Panel, 28 inches by 22½ inches.

In the collection of J. Fesch, Basel, 1779; *see* Meusel, *Miscellanea*, p. 31.

246*c*. **A Bald-Headed Old Man.**—He gazes reverently at some object. Masterly in style. Half-length.

Panel, 20 inches by 16½ inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 326 (21 florins, Fouquet).

246*d*. **An Old Man reading a Book.**—He is seated, and wears a yellow coat, a cloak, and a purplish-red cap. On the floor in front lie books. An effective and powerfully painted picture.

Panel, 9½ inches by 7½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 71 (41 florins, Huybreght).

246*e*. **A Man mending a Pen.**

9 inches by 5½ inches.

Sale.—Brussels, November 15, 1786, No. 37 (8 francs).

246*f*. **A Physician.**

Sale.—J. van der B——, Rotterdam, May 14, 1787, No. 20.

246*g*. **A Man at his Devotions.**—Head. Very natural; powerfully painted.

Oval panel, 11 inches by 8 inches.

Sale.—Amsterdam, April 16, 1792, No. 78 (4 florins, Van der Schley).

247. **A Philosopher in his Study.**—Very well rendered; of the master's best period.

Sale.—Bryan, London, May 17, 1798, No. 32 (£88 : 4s.); *see* Buchanan, i. 290.

247*a*. **An Old Man apparently reading a Book.**—He wears a turban; round his neck is a gold chain, from which hangs a medal.

Panel, 10 inches by 7 inches.

Sale.—Amsterdam, September 7, 1803, No. 140 (70 florins).

247*b*. **A Man reading a Book.**—He holds the book in his right hand, and rests the left hand in his coat. Half-length. Powerfully painted.

Panel, 25 inches by 19½ inches.

In the Van Moorsel collection.

Sale.—Van Nijpels and others, Antwerp, July 15, 1805, No. 24.

247*c*. **A Man mending a Pen.**

7 inches by 8 inches.

Sale.—Hoorn, July 8, 1817, No. 148 (6 florins 10).

248. **A Philosopher.**

It is uncertain whether two or more of the following were identical:

In the collection of Catharina Gerbert, widow of Elias Nuyts, Amsterdam; in the inventory of her estate taken October 2, 1715 (valued by J. Zomer at 25 florins). *See* A. Bredius, *Oud Holland*, 1910, p. 17.

Sales.—De Amory, Amsterdam, June 23, 1722 (Hoet, i. 259), No. 87 (15 florins).
Widow of E. Drakenborch, Utrecht, November 12, 1748, No. 43.
In the Merian collection, Frankfort-on-Main; offered for sale there by Jacob Heldewir, 1752 (and priced at 30 florins). *See* Hoet, ii. 350, No. 194.
Sale.—Laurent Leyssens, Antwerp, August 27, 1817, No. 16; old, on canvas.

248*a*. **The Philosopher meditating.**
Canvas, 22 inches by 16½ inches.

Sale.—(Supplementary) X. de Burtin, Brussels, July 21, 1819, No. 6 (39 florins).

248*b*. **An Old Man with a Globe.** — Broad and masterly in treatment.
Panel, 24 inches by 20 inches.

Sale.—Amsterdam, July 19, 1826, No. 36 (35 florins, Roos).

248*c*. **A Person studying.**—Seated at a table in a study. Various objects lie on the floor. Well drawn.
Panel.

Sale.—Amsterdam, December 3, 1827, No. 49 (375 florins, Van Campen).

248*d*. **A Philosopher.**—He sits in an arm-chair at a table, on which are a globe, a skull, and some old parchments.
Panel, 6 inches by 8 inches.

Sale.—P. F. de Noter, Ghent, December 27, 1842, No. 59.

248*e*. **A Man writing.**—He sits at a table. He wears a red costume, a green cloak, and a turban of a golden colour.
Signed and dated.

Exhibited at Manchester, 1857.
Sales.—Thomas Emmerson, London, May 27, 1854.
Mrs. Hall, London, January 11, 1896, No. 111.

249. **A Philosopher at his Studies.** Sm. 148.—An aged man, in plain clothes, with spectacles on his nose, sits in a room, with a large book open on the table before him. Beside him is a globe. On the floor is a pile of books.

The original is lost.
Described by Sm. from a small anonymous print.

250. **An Old Man in a Fur Cap and Robe.** Sm. 365.—He sits on the far side of a table, on which are papers and books. He appears to have just ceased writing, and leans his head pensively on his left hand.

The original is lost.
Described by Sm. from a small anonymous print.

251. **A Jewish Priest.** Sm. 381.—Half-length. He has a long beard, and wears a phylactery. His dress chiefly consists of a fur robe.

The original is lost.
Described by Sm. from an engraving by Van Bergen.

251*a*. **A Young Man, seated at an Arched Window, mending a Pen.** Sm. 395.—Books lie on a covered table beside him. On a stool in front are more books, and others lie on the floor.

The original is lost.
Described by Sm. from the prints of R. Houston and W. Baillie, engraved after a picture in the collection of J. Blackwood.

252. **A Man mending a Pen.** Sm. 396.—He stands on the far side of a table, on which lie several large open books and papers.

The original is lost.
Described by Sm. either from the print by Spooner or from that by Charles Phillips.
The same subject is engraved also by R. J—— and by De Groot.

253. **A Venerable Man mending a Pen.** Sm. 397.—He has a large beard, and sits at a table on which are several books.

The original is lost, unless it was identical with 235.
Described by Sm. from an anonymous etching.

254. **An Old Rabbi.** Sm. 405.—He has a large grey beard, and sits in profile at a table with a cover. He rests his elbow on the table and leans his head on his hands. He wears a large high cap like a turban, and a velvet cloak over a coat with embroidered sleeves. On a shelf at the back are some books.

The original is lost.
Described by Sm. from a mezzotint engraving by MacArdell.
A mezzotint by W. Pether corresponds to the description.

255. **A Man holding a Book.** Sm. 409.—He looks about fifty-five, and has an expressive face. He is seen almost in profile, reading the book. He wears a large hat and a close-fitting doublet. If this picture was identical with the picture repeatedly described by Sm. (Sm. 156, 380, 475) and now known in numerous examples—in the collections of Sir F. Cook, John G. Johnson, the Comte de Besenval, and others—it was not an original by Rembrandt.

Described by Sm. from the engraving by Debucourt.
In the collection of the Marquis Gerini, when engraved.

256. **An Old Man holding a Closed Book on his Knee.** Sm. 421.—The fingers of his left hand are between the leaves of the book. He sits, seen almost in full face, at a table with a cover, on which he rests his right hand. He wears a large cloak and a cap. Through an archway at the back are seen distant buildings.

The original is lost.
Described by Sm. from an etching by G. F. Schmidt.

257. **An Old Man reading by Lamplight.** Sm. 424.—He wears spectacles and sits almost in profile, leaning his head on his hand, with a large book open on the table before him. His cap and costume are black. On the table are an hour-glass, an open book, and other objects.

The original is lost.
Described by Sm. from an engraving by J. de Frey.

258. **An Elderly Man at a Table.** Sm. 441.—He has a short square beard, and is seen in full face, seated at a table. He holds his spectacles in one hand and a pencil in the other. Both his hands rest on a large sheet of paper upon the table. He wears a small black cap, a fur-lined cloak, and a shawl round his neck.

The original is lost.
Described by Sm. from an engraving by J. G. Hertel.

259. **An Old Man holding a Pen.** Sm. 450.—He has a thick beard and is seen in a three-quarter view, seated at a table. He holds a pen in one hand and rests his head thoughtfully on the other. He wears a fur cap and a coat. On the table are a closed book and papers; a pile of books is at the side, with an hour-glass standing on them.

The original is lost.
Described by Sm. from an etching by B. Wilson.

259*a*. **A Singer.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 296.
In the collection of Jan Jansz van Rhijn, Leyden; in the inventory of his estate, April 19, 1668, No. 153.

260. **A Painter at his Easel in a Room.**
A picture of this subject, the size of which is not given, and which is known to the author only through a photograph from which its authenticity cannot be definitely determined, is in the collection of W. Chase, New York. The painter, in blue, with palette and brushes stands in the left background of a room, studying the effect of a picture on an easel in the right foreground. On the brightly lighted wall close to the painter hangs a palette. To the right is a view into a dark room adjoining. If it is genuine, it was painted about 1628-29.
19 inches by 22 inches.

Sale.—Baron de Heusch de Landwijck, Brussels, July 21, 1778 (40 francs).

260*a*. **A Man with a Flute in his Hand.**—He wears a fur cap, a cuirass, and a cloak. Skilfully painted.
Canvas, 32 inches by 26 inches.

Sale.—I. de Moni, Leyden, April 17, 1784, No. 1 (21 florins 15, Carrée).

260*b*. **A Youth apparently drawing.**

Sale.—Amsterdam, January 25, 1825, No. 117 (15 florins 15, Nobell).

260*c*. **A Man with a Roll of Music.**

Exhibited at the British Institution, London, 1860, No. 117.
Mentioned in *London and its Environs described*, 1761.
In the collection of Charles Jennens, Ormond Street, London, 1761.
In the collection of Earl Howe, Gopsall.

261. **AN ELDERLY MAN WITH A GILT HELMET.** B.-HdG. 356.—He is turned a little to the right; his eyes are cast down.

He wears a dark coat with purplish-red sleeves. On his head is a richly wrought gilt helmet with ear-pieces and a plume of short white and red feathers. Dark background. Strong light falls from the left at top on the helmet and, touching the face as it passes, on the breast. Life size, half-length. The sitter is identified as Rembrandt's brother Adriaen. But as Adriaen was a poor shoemaker in Leyden while Rembrandt lived in Amsterdam, and as moreover Adriaen van Rijn died in 1652 while this model occurs in pictures of the year 1654, the identification is not very probable. Painted about 1650. *See* the notes to 384 and 442; cf. 420, 423.

Canvas, 26½ inches by 20½ inches.

Exhibited at Amsterdam, 1898, No. 75.

Mentioned by Bode, *Oud Holland*, 1891, p. 4; by Dr. Laban, *Zeitschrift für bildende Kunst*, 1898, pp. 73, etc.

Acquired from the De Bockart collection, Fribourg, Switzerland, by the London dealers P. and D. Colnaghi; bought from them in 1897 by the Kaiser Friedrich Museumverein, Berlin, and since exhibited—

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 811A.

262. **STUDY FOR AN ORIENTAL PRINCE.** B.-HdG. 578.—With a velvet cap, a small serrated crown, and a long white beard. The face is strongly lighted from the left. The eyes look down to the right. A small half-length. Painted about 1645.

Panel, 8½ inches by 7 inches.

In the collection of the late Quincy A. Shaw, Boston, U.S.A.

263. **A Youth with a Two-Handed Sword.** Bode 49; Dut. 133; Wb. 42; B.-HdG. 162.—He is about twenty-two years of age. He stands, inclined half-left, and turns his face to the spectator. His right hand grasps the hilt of a two-handed sword which the youth has placed before him. He is beardless. His luxuriant locks are pushed back, but a few short curls fall over his brow. He wears a black cap with two dull green ostrich feathers. His coat, of a vivid blue, is cut square at top, showing the shirt at the breast; over it is a brown cloak. Full light falls from the left across the head; the greenish-grey background is fairly bright. Life size, half-length. Painted about 1633. The author has lately convinced himself that this is not a Rembrandt. He regards it as an early work of Govert Flinck in the style of the study of a head in the collection of Count Stecki.

Oak panel, 25 inches by 18½ inches.

Etched by Schroeder under the name of Philips Koning.

Mentioned by Bode, pp. 409, 564; by Dutuit, p. 26; by Riegel, ii. pp. 250-51; [by L. Cust in the *Burlington Magazine*, vol. xxvi. (March 1915), p. 256, who compares it with 736 (Taft) and 29].

In the Ducal Gallery, Salzdahlum; *see* Eberlein, No. 42, Cabinet iii.

In the Brunswick Gallery, 1910 catalogue, No. 239.

264. **A SOLDIER IN STEEL ARMOUR.** Sm. 343; Bode 69; Dut. 413; Wb. 63; B.-HdG. 464.—He holds a lance in both hands, leaning it against his left shoulder. He stands, resting his left arm on a bank. His body is turned to the right; his head and his eyes are turned

a little to the right. His luxuriant dark hair is in disorder; he has a dark brown beard. The light falls from the left at top. Dark background, in which some trees may be distinguished. Life size, to the knees.

Signed by a later hand on the right, "Rembrandt f. 1655"—under which are traces of the original signature; canvas, 45 inches by 36 inches.

Etched by Oortman, Filhol, vi. 377, in the *Musée Napoléon*.

Mentioned by Vosmaer, pp. 340, 553; by Bode, pp. 512, 566; by Dutuit, p. 27; by Michel, pp. 398, 552 [307-8, 437].

Bought through General von Donop for the Cassel Gallery.

In the principal inventory of 1749, No. 535; in the inventory of 1783, No. 31.

In the Louvre, Paris, 1806-15.

In the Cassel Gallery, 1903 catalogue, No. 245 (old No. 223).

265. **A CRUSADER.**—He is turned to the right, but looks at the spectator. He wears a large slashed head-dress with a white plume, and a plain costume with a Maltese cross on the right shoulder. Half-length. Painted about 1655, according to Madsen.

26½ inches by 20 inches.

Mentioned by Karl Madsen, *Billeder of Rembrandt*, 1911, pp. 77, etc.

In one of the Royal palaces, Copenhagen, probably since 1775, certainly since 1814.

In the Royal Gallery, Copenhagen.

266. **AN OFFICER.**—Half-length, turned to the right. His head is seen in full face, with long curls, a moustache, and a short beard. He wears a bronze-coloured jacket and a steel gorget. There are rings in his ears and a chain round his neck. About half life size. Painted about 1631.

Panel, 7½ inches by 6 inches.

In the possession of the Paris dealer F. Kleinberger.

In the collection of L. Nardus, Suresnes; given by him in 1907 to Leyden.

In the Town Museum, Leyden, 1908 catalogue, No. 281.

267. **A YOUNG NEGRO ARCHER.** Bode 234; Dut. 376; Wb. 253; B.-HdG. 148.—He stands, turned to the left and looking in that direction. He is about twenty years of age, and has protruding lips and short hair in small curls. He holds a bow at his breast with his right hand. The quiver hangs over his shoulders by a rich gold chain. There are large pearls in his ears and a narrow gold chain round his neck. He has a loose brownish-green coat over a fine pleated shirt, adorned below with a gold chain having large pearls as pendants. Full light falls from the left across the face and on the white shirt. Light grey background. In a painted oval frame. Life size, half-length. Painted about 1634.

Traces of a signature occur below the bow to the right; oak panel, 26 inches by 20 inches.

Mentioned by Dutuit, p. 48; by Michel, pp. 152, 558 [116, 434]; [by D. S. MacColl, *Burlington Magazine*, April 1913, No. cxxi. pp. 36-37, contesting the authenticity].

Exhibited at Bethnal Green Museum, London, 1872, No. 172; at the Royal Academy Winter Exhibition, London, 1889, No. 153.

Possibly identical with "A Moor" occurring in the inventory of the effects of the Amsterdam dealer Johannes de Renialme, June 27, 1657, No. 300 (valued at 12 florins); *see* Hofstede de Groot, *Urkunden über Rembrandt*, No. 177.

Sales.—(Possibly) London, 1772 (£5 : 17 : 6, Marquess of Carnarvon).

Duke of Buckingham, Stowe, August 15, 1848, No. 410 (£263 : 11s., S. M. Mawson, for Lord Hertford).

In the collection of the Marquess of Hertford, London.

In the Wallace collection, London, 1913 catalogue, No. 238.

268. **A YOUNG POLISH RIDER.** B.-HdG. 466.—He is said to be in the uniform of the Lysowski regiment. In a hilly landscape he rides to the right on a greyish-white horse, with a panther's skin as a saddle-cloth, and turns his comely beardless face towards the spectator. He wears a long light yellow coat, closely fastened at the top with many blue buttons, tight-fitting breeches of bright red, buff boots, and a red cap with a broad fur brim. He holds a mace in his right hand, which he rests on his hip; at his right side hang an Eastern quiver of leather and a bow, and on either side hangs a long sword. The reins are of red Russia leather; on the horse's neck a fox's brush, turned to the back, flaps in the breeze. In the distance is a great castle on a lofty hill; to the left, at the foot of the hill, is seen a waterfall in half-shadow, while to the right is a small lake with buildings on the bank and a watch-fire. The rays of the setting sun fall from the left on the horseman. Full-length figure, nearly half life size. Painted about 1655.

Signed on a stone to the right, "Re . . ."; canvas, 46 inches by 53 inches. A strip about 5 inches wide has been added at foot; on the right a strip of at least equal width has been cut off and replaced by a finger's breadth of canvas.

Mentioned by Bode, p. 499; by Michel, pp. 373, 560 [287, 429].

Exhibited at Amsterdam, 1898, No. 94.

In the collection of Count Tarnowski, Dzikow, Galicia.

In the possession of the London dealers M. Knoedler.

In the collection of H. C. Frick, New York.

269. **THE STANDARD-BEARER WITH A BROAD SASH.** Sm. 279; Bode 262; Dut. 436; Wb. 256; B.-HdG. 370.—He is about sixty years of age. He stands, seen in full face, carrying a glove in his right hand, and holding with his gloved left hand a banner bearing the arms of the city of Amsterdam. A black hat with a bright white feather covers his grey hair. He wears a dark brown coat with gold buttons, over which hang a dark bluish-green sash and a sword in a rich gold-embroidered sword-belt. At the back is a grey wall with a rusticated pillar to the right. Full light falls from the left foreground on the whole figure. Life size, three-quarter length.

Signed on the left at foot, "Rembrandt fe 1654"; canvas, 55 inches by 45½ inches.

Engraved in mezzotint by W. Pether.

Mentioned by Bode, pp. 539, 592; by Dutuit, p. 49; by Michel, pp. 500, 559 [390, 434].

Exhibited at Manchester, 1857, No. 680; at the British Institution, London,

1860, No. 27; at the Royal Academy Winter Exhibition, London, 1871, No. 77; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 98.

Sale.—Sir Joshua Reynolds, London, March 11, 1795.

In the collection of the Earl of Warwick, Warwick Castle.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," iii. No. 30.

In the possession of the London dealer C. J. Wertheimer.

In the possession of the London dealers Thomas Agnew and Sons.

In the collection of George J. Gould, New York.

270. **A STANDARD-BEARER.** Sm. 201, and Suppl. 23; Bode 300; Dut. 148; Wb. 313; B.-HdG. 206.—He stands in profile to the right, turning his face round and looking at the spectator. With his left hand he holds a large white banner on his shoulder; his right hand is on his hip. Over his brown curls he wears a slashed cap with a brown plume; his face is shaved, save for the long moustache. Over his yellowish-brown coat, trimmed with lace, he wears an iron gorget and a broad sash from which a sword hangs at his side. He has loose sleeves and a white collar and wrist-bands. Strong light from the left touches his back and his face and falls full on the banner. Life size, three-quarter length. The man has Rembrandt's features.

Signed on the right at foot, "Rembrandt 163–"—the last figure, now illegible, was probably a 5; canvas, 50 inches by 42 inches.

A copy is in the Cassel Gallery, 1903 catalogue, No. 251 (Wb. 53); it has been there since the 1749 inventory, and was etched by N. Mossoloff.

Another copy is in the collection of the late P. A. B. Widener, Philadelphia, 1908 catalogue, No. 242. Other copies were in the—

Sales.—J. F. Wolschot, Antwerp, September 1, 1817, No. 12.

Duke of Buckingham, Stowe, August 15, 1848, No. 415 (£54 : 12s., Wakeford Attree).

Etched by P. Louw, J. F. Clerck, G. Haid.

Mentioned by Vosmaer, pp. 340, 554; by Bode, p. 597; by Dutuit, p. 52; [by Michel, pp. 166-7, 169, 436].

Exhibited at the British Institution, London, 1819, No. 59, and 1836, No. 34.

Sales.—L. van Heemskerk, Leyden, September 2, 1771, No. 1 (61 florins, Delfos); to judge from the price, this was one of the copies.

G. F. J. de Verhulst, Brussels, August 16, 1779, No. 80 (1354 florins—or, according to other authorities, 1290 francs, Fouquet).

Le Bœuf, Paris, 1782 (5300 francs).

Robit, Paris, May 21, 1801, No. 117 of Bryan's catalogue (3095 francs, Lafontaine).

In the collection of George IV., King of England, who exchanged it with Lafontaine for other pictures.

In the possession of the London dealer Lafontaine.

In the collection of Sir Simon H. Clarke, London.

In the collection of Lady Clarke, Oak Hill, 1836 (Sm., who valued it at £525).

Sale.—Sir Simon Clarke, Bart., London, May 8, 1840 (£840, Baron James de Rothschild, Paris).

In the collection of Baron Henry de Rothschild, Paris.

271. **A MODEL IN THE DRESS OF A SLAV PRINCE.** Sm. 310; Bode 335; Dut. 387; Wb. 402; B.-HdG. 228.—A man of about forty-five with a big moustache stands turned to the right, looking keenly at the spectator. In his uplifted right hand he holds a general's baton with a gold top. Round his high fur cap is a jewelled gold chain, with a large heraldic ornament in the centre. In his ear is a large pearl. He wears a reddish-brown cloak with a broad fur collar, over which lies a massive gold chain; on his right shoulder is the decoration of the three horse-tails as a rich pendant. Full light falls from the left on the right side of the face. Brownish-grey background. Life size, to the knees. [Formerly called "Sobieski."]

Signed on the right at top, "Rembrandt f. 1637"; oak panel, 38½ inches by 26½ inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*; by H. Struck, 1888. Lithographed by Huot in *La Galerie de l'Ermitage*, by Gohier Desfontaines and Petit, ii. 19.

Mentioned by Vosmaer, p. 515; by Bode, pp. 464, 601; by Dutuit, p. 38; by Michel, pp. 216, 507 [167, 441].

Acquired by Catherine II., Empress of Russia.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 811 [Sm. valued it in 1836 at £315].

272. **A SOLDIER ADJUSTING HIS CUIRASS.** Sm. 284; Bode 312; Dut. 145; Wb. 327; B.-Hd.G. 205.—He stands, turned a little to the left and bending his head in that direction. He looks at the spectator, and is buckling his belt. He wears greaves and a cuirass; his helmet is on a table to the left. He has long dark hair, but no beard. From under the cuirass project the embroidered sleeves of his coat, with white wristbands. On the wall to the right is a paper. Strong light falls from the left at top on the figure. Life size, seen to the hips. Painted about 1640-42.

Canvas, 40 inches by 33 inches.

Engraved by F. Leenhof in *L'Art*, in the San Donato catalogue, and in Dutuit.

Mentioned by Bode, p. 598; by Dutuit, p. 53; by Michel, p. 561 [443].

Exhibited at the British Institution, London, 1818, No. 78; 1844, No. 31; and 1857, No. 89; at the Exposition des Cent Chefs-d'œuvre, Paris, 1883; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 85.

In the De Gueffier collection, Paris, March 1, 1791.

Sales.—Robit, Paris, May 21, 1801, No. 119 (3450 francs, Hibbert); *see* W. Buchanan, ii. 62.

George Hibbert, London, June 13, 1829 (£420, bought in, Nathaniel Hibbert, who in 1870 refused an offer of £4000 for the picture).

In the collection of Lord Holland, London.

In the collection of A. Holland Hibbert, London; sold by him in 1880 to Prince Demidoff (for £5000).

Sales.—Prince Demidoff, San Donato, March 15, 1880, No. 1114 (100,000 francs, bought in); sold privately in 1882 to E. Secrétan (for 100,000 francs).

E. Secrétan, Paris, July 1, 1889, No. 152 (24,500 francs, Goupil).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 132.

In the possession of Sutton, New York, 1892.

In the collection of Richard Mortimer, Tuxedo, near New York.

272*a*. **A Soldier in Armour.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

In the collection of Rembrandt, Amsterdam ; in the inventory of his effects for sale, July 25, 1656, No. 12.

272*b*. **An Armed Man.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 387.

In the collection of Hyacinthe Rigaud, Paris ; he valued the picture at 600 francs in his catalogue made on May 17, 1703.

272*c*. **A Muscovite Envoy.**—Powerfully painted.

Sale.—Herman van Swol, Amsterdam, April 20, 1707 (Hoet, i. 98), No. 15 (49 florins).

272*d*. **A Standard-Bearer.**

It is uncertain whether two or more of the following were identical :

In the collection of the widow Boogaard, who was married a second time to A. Thierens, Delft ; in her inventory of May 13, 1667. *See* Hofstede de Groot, *Urkunden über Rembrandt*, No. 293.

In the collection of Herman Becker, Amsterdam ; in the inventory of his effects, October 19, 1678. *See* A. Bredius, *Oud Holland*, 1910, pp. 196, etc.

Sale.—Allard van Everdingen, Amsterdam, April 19, 1709, No. 34.

272*e*. **A Turkish Prince or Grand Vizier.**—Skilful, and powerfully painted.

Sale.—Govert Looten, Amsterdam, March 31, 1729 (Hoet, i. 333), No. 7 (71 florins).

272*f*. **A Hero in Armour.**

36½ inches by 30 inches.

Sale.—Marinus de Jeude, The Hague, April 18, 1735 (Hoet, i. 434), No. 53 (5 florins 15).

272*g*. **A Soldier.**—In the artist's best manner.

28½ inches by 22 inches.

Sale.—Joan de Vries, The Hague, October 13, 1738 (Hoet, i. 560), No. 9 (100 florins).

273. **An Officer in Armour, with a Steel Helmet.** Sm. 250.

Canvas, 48½ inches by 40½ inches.

Sale.—Prince de Carignan, Paris, June 11, 1743 (503 francs).

273*a*. **A Negro with an Arrow.**—Very powerfully painted, three-quarter length, under life size.

Sale.—Amsterdam, January 24, 1763, No. 12 (3 florins 5, Van den Berg).

273*b*. **A Persian King.**—Standing, by candlelight. Powerfully painted.

Panel, 21½ inches by 17 inches.

Sale.—Amsterdam, June 8, 1763, No. 32 (26 florins, De Guleker).

273*c*. **A Man on Horseback.**
Panel, 10½ inches by 8½ inches.

Mentioned by Dutuit, p. 5.
Sale.—J. van Laneker, Antwerp, May 23, 1769 (50 florins).

273*d*. **A Man in a Cuirass.**—He wears a fur cap and a cloak, and holds a flute in his hand.
Canvas, 32 inches by 26 inches.

Sale.—L. de Moni, Leyden, April 13, 1772, No. 94 (53 florins, Moni).

274. **A Soldier.**—He stands before a balustrade; on it lies a hat, with a white plume, which he grasps with his left hand. In his right hand he holds a trumpet as if about to blow it. Life size, about half-length. Powerfully painted and well finished.
Canvas, 39 inches by 34½ inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 171 (300 florins, Wubbels).

274*a*. **A Man holding a Sabre.**—Skilfully painted.
Panel, 28 inches by 22½ inches.

Sale.—S. Loquet and others, The Hague, September 8, 1789, No. 94 (30 florins, Wubbels).

274*b*. **A Soldier holding a White Banner.**—He wears a cap with a white plume. A large three-quarter length.
25½ inches by 30 inches.

Sale.—Comte d'Orsay, Paris, April 14, 1790; *see* Ch. Blanc, ii. 127.

274*c*. **A Knight.**—With a mail gorget, a gold chain, and, on his head, a round hat. Powerfully painted.
Panel, 24 inches by 20 inches.

Sale.—Rotterdam, June 9, 1828, No. 29.

275. **An Officer.** Sm. 464.—About twenty-eight years of age. He is seen almost in full face, and has a dark beard and moustache. He wears an oddly shaped black cap with two feathers, and a very dark costume, with a steel gorget and a gold chain. "Painted in the artist's finished manner" (Sm.).
Panel, 27½ inches by 20½ inches.

In the collection of Madame Dansaert, Brussels, 1836 (Sm.).

275*a*. **A Soldier.**—Half-length.

Sale.—William II., King of Holland, The Hague, September 9, 1851, No. 89.

275*b*. **An Old Soldier.**—In a cuirass. He wears a red costume, and a helmet.
Canvas, 29 inches by 22½ inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg, Hanover, October 31, 1859, No. 214.

275*c*. **A Man in a Cuirass and a Black Cap.**—According to Dutuit its authenticity was doubtful; it was attributed alternately to F. Bol, S. Koninck, and Dietrich.

Canvas, 24½ inches by 19½ inches.

Mentioned by Dutuit, p. 21.
In the Catelan collection, Paris.
Sale.—F. Delessert, Paris, March 15, 1869 (5100 francs).

275*d*. **Head of a Young Soldier.**—With a cap and a gorget.

Canvas, 23 inches by 17 inches.

Sale.—C. and F. Sandberger, Cologne, June 14, 1875, No. 51.

275*e*. **A SOLDIER.**—He is inclined to the right, and, with parted lips, looks at the spectator. He has thick curly hair, and a slight moustache and imperial. He wears a plumed cap, a gorget, and a brown coat. In his right ear, which is alone visible, is a pearl. A heavy double chain hangs from the left shoulder to the right hip. On the breast is a medallion. The left hand grasps the sword-hilt. Strong light falls from the left on the right side of the face and the gorget. Half-length.

Panel, oval, 24½ inches by 18 inches.

An old copy of the head is in a private collection in Philadelphia. It was exhibited in the Royal Gallery, The Hague, 1893.
Mentioned by Hofstede de Groot, *Onze Kunst*, 1912, part 2, xii. p. 177.
Engraved in reverse by J. Caron.
In the collection of Prince A. de Broglie, Paris.
In the possession of T. Agnew and Sons, London.
Sale.—C. Fairfax Murray, Paris, June 15, 1914, No. 23 (315,000 francs, bought in).

276. **An Officer.** Sm. 399 and 460; Dut. 360; Wb. 445.—Half-length. He is in profile to the right, and looks straight before him. He has long curls and a slight moustache. He wears a fur cap with two large feathers, a steel gorget, a fur cloak, and a chain across his shoulders, with a gold pendant at his breast.

Although Van Vliet's etching mentions Rembrandt not as "pictor" but only as "inventor," it must be inferred from what we know of his other prints (*see*, for example, 3 and 188) that the etcher had a painted composition before him. Sm. describes this picture once from Daulby, p. 266, No. 9, and again from Daulby, p. 329, No. 28. In the latter case the print is entitled "A Polander," and by Gersaint in 1751 (p. 292) is called "Une Tête Polonaise." It may therefore be assumed that the picture of "Een Polakje," which was of almost exactly the same size as Van Vliet's etching—8 inches by 6 inches—and which occurred in the—

Sales.—G. van Oostrum and others, The Hague, September 23, 1765, No. 92 (12 florins, Van der Wal).
G. van de Polder, widow of G. Cocq, and others, The Hague, October 2, 1769, No. 25 (3 florins)—

represented this composition and was probably a copy of the etching. In modern times copies of this kind occur not infrequently.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 17E.

The original is lost. Described from the etching by J. J. van Vliet, Bartsch 26, inscribed, "R H L van Rijn jn 1631 J G van vliet fecit." Later states call the sitter Georgius Ragozy, and a copy in reverse calls him "Scandrebec, Roy d'Albanie."

277. **A Soldier.** Sm. 420 and 477; Wb. 498.—He is seen in a three-quarter view. He wears a dark velvet cap, bordered with gold lace, put sideways on his head, and a cuirass which is mostly hidden by a large cloak. In his ear is a pearl.

The original is lost. Described by Sm. from a mezzotint by G. Graham; it is wrongly entitled "Admiral Tromp," and is more likely to be a portrait of the painter.

278. **A Soldier.** Sm. 425.—He is seen in full face, and looks about fifty years of age. He has a long thin face and strong features, with a small beard and moustache. He wears a high velvet cap with a gold band, a steel gorget, and a fur cloak over one shoulder, covering half his body.

The original is lost. Described by Sm. from an engraving by Boetius.

279. **A Soldier.** Sm. 456.—He looks about fifty-six years of age, and has an animated countenance. He is seen almost in full face. He wears a large plumed cap, a steel gorget over a richly embroidered doublet, and a large cloak. A gold ornament hangs from an antique chain on his breast. He appears to be standing, with one hand on the top of a staff, while the other hand is concealed by the cloak.

The original is lost. Described by Sm. from two anonymous mezzotints of different sizes.

280. **A Soldier in Armour on a Richly Caparisoned Horse.** Sm. 462.

The original is lost. Described by Sm. from an engraving attributed to Jan Lievens, but no such engraving by Lievens is known.

281. **A Young Officer.** Sm. 480.—Seen in a three-quarter view. He wears a large cap, of a singularly broken form, with a feather at the back. He wears a large cloak, covering part of his steel gorget; his hands appear to hold up the cloak in folds in front.

The original is lost. Described by Sm. from an engraving by J. L. Krafft.

282. **THE MONEY-CHANGER.** Bode 33; Dut. 354; Wb. 28; B.-HdG. 1.—Behind a table sits an old man with a thin beard, having the features of Rembrandt's father. He wears a dull purple cap, a pale blue coat, and a narrow ruff. He examines a coin in his right hand by the light of a candle, and grasps the candlestick with his left hand. [The right hand obscures the candle-flame.] On the table, covered with a bluish-green cloth, thick folios and documents are heaped up; beside them are a purse, a balance, and some coins. In the left background near the stove is an open cupboard. A small half-length. [Compare 240.]

Signed to the left on a book, "R H 1627"; oak panel, 12½ inches by 16½ inches.

Mentioned by Bode, p. 367; by Dutuit, p. 25; by Michel, pp. 26, 551 [21, 436]; by Bredius, *Nederlandsche Kunstbode*, 1881, p. 182.

Sale.—M. D. van Eversdijck, The Hague, May 28, 1766 (Terw. 533), No. 77—but No. 82 of the original catalogue—(20 florins, Lemmens).

Probably the picture in the Oakley collection, exhibited at Suffolk Street, London, 1834, No. 142.

In the collection of Sir Francis Cook, Bart., Richmond.

In the collection of Sir Charles Robinson, London; given by him to the Berlin Museum, 1881.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828D.

283. **A SPORTSMAN.** Sm. 171; Bode 80; Dut. 392; Wb. 76; B.-HdG. 238.—He has the features of Rembrandt. He holds up a dead bittern by the legs in his right hand, to hang it on a hook fastened in a beam above to the left. He holds his gun in his left hand. He wears a dull red coat and a red cap with a tall plume, from under which his fair curly hair comes out on his forehead and at the sides of his head. He has a slight moustache. Full light falls from the left on the bird and casts a shadow on the sportsman's face. Dark background. Three-quarter length, somewhat under life size.

Signed on the beam above to the left, "Rembrandt fc. 1639"; oak panel, 48 inches by 35½ inches.

Etched by A. Riedel, 1754.

Mentioned by Vosmaer, pp. 162, 519; by Bode, pp. 453, 568; by Dutuit, p. 28; by Michel, pp. 228, 553 [175, 438].

Apparently the picture described in the inventory of Rembrandt's goods made on July 25, 1656, as "een pitoor" (= Butor, bittern).

In the Electoral Gallery, Dresden, from the time of Guarienti's inventory (before 1753).

In the Royal Gallery, Dresden, 1911 catalogue, No. 1561.

283*a* and *b*. **A Small Life-Study, and A Life-Study from Nature.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

In the collection of Rembrandt, Amsterdam; in the inventory of his goods of July 25, 1656, Nos. 59 and 297.

283*c*. **A Small Nude Man.**—Probably a study from the model.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 370.

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 21), No. 73 (0 florins 15).

283*d*. **A Fisherman.**

Sale.—W. van Haansbergen, The Hague, June 19, 1755, No. 250 (2 florins 15, Hasebroek).

283*e*. **A Man with an Oriental Turban.**—His features resemble those of Rembrandt. On his hand he holds an eagle or other bird of prey. Vigorously painted.

Canvas, 31½ inches by 25½ inches.

Sale.—J. de Kommer, Amsterdam, April 15, 1767, No. 3 (2 florins 10, Schouten).

284. **A Grey-Bearded Fisherman.**—He offers a fish for sale, taking it with his left hand from the full tub. Behind him to the right, a boy looks on curiously. The fisherman is seen in full face; he wears a black cap and has his sleeves turned up. Half-length, life size.

Canvas, 43 inches by 37 inches.

Sale.—H. Wolters, Amsterdam, May 4, 1757, No. 17.
In the collection of B. Cronenburgh, Amsterdam.
In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 468.

284*a*. **A Young Man with a Gold Coin in his Right Hand.**—He wears a red velvet cloak and a black velvet cap. Half-length, in full face. Cleverly painted.

Canvas, 23 inches by 20 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 326.

284*b*. **An Old Man with Game and Poultry.**—Very well painted, and in good preservation.

Sale.—C. A. de Calonne, London, March 23, 1795.

284*c*. **An Old Sailor with a Moustache.**

Panel, 11½ inches by 9 inches.

Sale.—J. A. Bennet, Leyden, April 10, 1829, No. 48 (12 florins, Chaplin).

284*d*. **The Spectacle-Dealer.**—Finely rendered. Possibly a painted copy of the etching, Bartsch 129 [Hind 139, "The Quacksalver"].

Canvas.

Probably identical with the "Spectacle-Seller," which had been sold as early as 1640, and which is mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 76.

Sale.—Brussels, September 17, 1855, No. 63.

285. **The Painter's Colour-Grinder.**

Exhibited at Manchester, 1857, No. 913.
Then in the collection of P. Norton, London.

286. **A Man in a Plumed Hat, with Hawk on Wrist.** Wb. 266.—Of singular depth of warm colouring. If it was identical with "The Falconer," in the sale of L. Lesser, London, February 10, 1912, No. 181, it was not the work of Rembrandt.

In the Wombwell collection, London, 1854; *see* Waagen, ii. 308.

287. **A Sportsman with a Hawk on his Left Wrist.**—He wears a large cloak of brown velvet with a black collar falling like a "pèlerine" or long cape on the shoulders and the green doublet. On his breast is a double gold chain, below which hangs a knight's cross. Beneath this is the girdle, in which rests the thumb of the gloved right hand. The man wears a large broad felt hat with a red velvet lining and a large plume.

Canvas, 39½ inches by 32 inches.

In the collection of Lord Coventry, London.

Sales.—George, Paris, 1853 (6100 francs); *see* C. Blanc, ii. 500.
Gilkinet, Paris, April 18, 1863, No. 85 (10,000 francs, bought in).

288. **A Man of about Fifty.** Sm. 393.—He looks like a labourer. He is seen almost in full face. He has a bushy beard and curly hair; his jacket is open at the breast.

The original is lost. Described by Sm. from a print by J. G. Hertel.

289. **A Turkish or Armenian Merchant.** Sm. 410.—He wears his national costume, a small turban, an embroidered cloak buttoned in front and girt with a sash, and a fur-lined cloak. Full length. He holds a cane in one hand; the other hand is on his hip.

The original is lost. Described by Sm. from a print by G. Longhi. Possibly the original was a Rubens; *see* note 91 to the comparative table on Sm. 433.

290. **A Middle-Aged Man.** Sm. 466; B.-HdG. 468.—He seems to be talking vivaciously. Seated in his arm-chair on his dressing-gown, which he has thrown off behind him, he turns to the left. His right arm rests on the arm of the chair, with the hand outstretched to the right with a speaker's gesture; his left hand is on his hip. He wears a slashed cap of purplish red, adorned with a white plume. Over his black doublet he has a bluish-green coat; round his shoulders is a light grey shawl with many folds, which reaches to his knees and is bound round his hips with a narrow red band. On his breast are a gold chain and a ruby brooch. Brown background, illuminated on the right. Life size to the knees.

The picture is tentatively assigned by W. R. Valentiner, *Klassiker der Kunst*, p. 541, to Willem Drost, on the strength of an engraving by J. F. de Frey, inscribed: "Drost pinxit 1654." In the sale of H. van Maarseveen, Amsterdam, October 28, 1793, No. 4, a picture agreeing with the above description, was catalogued as a copy by Drost after Giorgione. Copies drawn by J. de Frey and J. Lauwers also name Drost as the painter. In the place where the picture hangs, the author has been unable either to form a definite conclusion as to its authenticity, or to confirm its likeness to the authentic works of Drost. If it is genuine, it was painted about 1655.

Canvas, 41½ inches by 36½ inches.

In the collection of Baron James de Rothschild, Paris.
In the collection of Baron Edouard de Rothschild, Ferrières.

291. **A MAN'S PORTRAIT.** Sm. 348; Bode 180; Dut. 426; Wb. 129; B.-HdG. 460.—An elderly man of fifty-five or sixty, in a meditative attitude, with his hands clasped. He sits, inclined slightly to the left and looking thoughtfully aside, beside a table on the left. A closed book lies on the brownish-red table-cover. He wears a dark fur cloak, and has a dull red cap on his grey hair. His full beard, clipped close, is turning grey. Dark background. Strong light comes almost from the front. Half-length, life size. "Nothing ever came from the pencil of the painter more perfect in art than this portrait; the breadth and style of its execution are truly wonderful" (Sm.).

Signed, "Rembrandt f. 1659"; canvas, 39 inches by 32½ inches.

Exhibited in the British Institution, London, 1815, No. 33; 1832, No. 48; 1843, No. 101; 1851, No. 19.

Mentioned by Vosmaer, pp. 268, 549; by Bode, pp. 536, 584; by Dutuit, p. 32; by Michel, pp. 450, 556 [349-50, 431].

In the collection of N. W. Ridley [Colborne, 1836].

In the collection of Lord Colborne, who bequeathed it in 1854 to the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 243.

292. **AN OLD MAN IN AN ARM-CHAIR, THOUGHTFULLY LEANING HIS BALD HEAD ON HIS RIGHT HAND.** Sm. 326; Bode 151; Dut. 422; Wb. 178; B.-HdG. 381.—He is about sixty. He sits in a wooden arm-chair, in full face, inclined to the right. He rests his right elbow on the arm of the chair; his left hand grasps the boss of the other arm. He has a full grey beard. He wears a purple cloak lined with ermine, under which at the breast and wrists is seen a bright red coat. Dark brown background. Bright light falls from the left on the forehead and, crossing the face, on the shoulder and left hand. Three-quarter length, life size.

Signed at top to the right, "Rembrandt f. 1652"; canvas, 44½ inches by 35 inches.

Engraved in mezzotint by C. Phillips.

Exhibited at Amsterdam, 1898, No. 85; at the British Institution, London, 1837, No. 55; at the Royal Academy Winter Exhibition, 1876, No. 243, and 1899, No. 54.

Mentioned by Bode, pp. 515, 580; by Dutuit, p. 44; by Michel, pp. 432, 555 [336, 432].

In the collection of the Duke of Devonshire, formerly at Chiswick House, now at Devonshire House, London; it was in this collection in 1836 (Sm.).

293. **AN OLD MAN ASLEEP AT THE FIRESIDE.** Dut. 355; Wb. 363; B.-HdG. 8.—In a bare room an aged man, with the features of Rembrandt's father, sits to the right near a large hearth in which a fire burns. He has crossed his legs, and dozes with his head resting on his right hand. He wears a greyish-brown cloak over a dark purple coat, and a tall hat like a turban. On the floor in front of the hearth are an earthenware pot and a pair of tongs. On the wall hangs a dead snipe. A small full length. [Possibly identical with 293*h*. Cf. 301.]

Signed at foot with the monogram, "RHL 1629"; oak panel, 20½ inches by 16 inches.

Etched in reverse as the work of J. Lievens by A. Moitte in the Le Brun Gallery.

Mentioned by Bode, pp. 368, 646; by Dutuit, p. 37.

In the Destouches collection.

In the possession of the Paris dealer J. B. P. Le Brun.

Sale.—(Possibly) H. Stokvisch, C. Henning, and others, Amsterdam, May 22, 1823, No. 108 (100 florins, Brondgeest).

In the Turin Museum, 1909 catalogue, No. 393; probably taken from the store-room.

293*a*. **A Youth blowing Soap-Bubbles.**
24½ inches by 20½ inches.

Sale.—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 208), No. 107 (140 florins, Hoet).

293*b*. **A Youth looking out of the Window.**—[Possibly identical with 295.]

32 inches by 24½ inches.

Sale.—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 208), No. 108 (125 florins, De Wit).

293*c*. **An Old Man smoking.**—He holds a glass.

12½ inches by 8½ inches.

Sale.—(Supplementary) B. Cronenburgh and others, Amsterdam, March 22, 1762, No. *23.

293*d*. **Portrait of a Young Man.**—Half-length. He holds a piece of bread in his hand, and carries his hat under his arm. Probably of the early period.

Mentioned by Dutuit, p. 5.

Sale.—De Julienne, Paris, March 30, 1767 (133 francs).

293*e*. **A Young Peasant holding a Linseed Cake.**

Sale.—The Hague, April 29, 1769, No. 48 (2 florins 14).

293*f*. **A Man with a Flute in his Hand.**—Delicately rendered and vigorously painted.

Sale.—The Hague, April 13, 1771, Letter S., No. 8.

293*g*. **Head of an Old Man.**—With a grey beard; looking up with emotion. Finely rendered with delicate brush-strokes. Some thought it the work of A. van Dyck.

Canvas on panel, 13½ inches by 11 inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 176 (92 florins, A. van Aalst).

293*h*. **A Man seated by the Fireside.**—[Possibly identical with 293.]

Panel, 19½ inches by 17 inches.

Sale.—J. M. Quinkhard, Amsterdam, March 15, 1773, No. 12 (25 florins).

294. **An Old Man looking at something attentively.** Wb. 447.—Half-length. He has a long white beard and wears a cap. He rests both hands on a stick. Very naturally painted.

Dated 1631; panel, 26½ inches by 21½ inches.

Sale.—Nicolaas de Bruyn, Leyden, May 10, 1774, No. 3 (34 florins).

294*a*. **Head of an Old Man looking up with Emotion.**—Well rendered with a delicate brush.

Panel, 31 inches by 20½ inches.

Sale.—G. J. de Servais, Malines, July 21, 1775, No. 112 (100 florins 16).

294*b*. **A Man who seems to be unwell.**—He clings to a table on which are an earthenware jug and a glass. Vigorously painted.

Panel, 10 inches by 7½ inches.

Sale.—Amsterdam, October 30, 1780, No. 47 (12 florins, Fouquet).

295. **A Youth looking out of the Window.** Sm. 262.—He leans on the sill, with a cushion under his arm. He wears a rich costume and a cap adorned with pearls and jewels. [Possibly identical with 293*b*.]

Panel, 31 inches by 23½ inches.

Sale.—P. Locquet, Amsterdam, September 22, 1783, No. 311 (299 florins).

295*a*. **An Old Man praying.**—In Eastern dress.

In the picture gallery, Potsdam, 1786, No. 174; *see* Nicolaï, iii. 1212.

295*b*. **An Old Man in an Arm-Chair.**—Beside a table on which stands a glass of beer near a copper candlestick. Masterly in handling.

Panel, 15½ inches by 12½ inches.

Sale.—Amsterdam, June 16, 1802, No. 145 (23 florins 10, Reyers).

295*c*. **A Youth holding a Dove.**

Sale.—A. Delfos and others, The Hague, June 10, 1807, No. 82.

295*d*. **A Thoughtful Old Man.**—Vigorous and broad in style.

Panel, 32½ inches by 24 inches.

Sale.—B. Papenhuijzen, Dordrecht, August 23, 1841, No. 39.

296. **AN OLD WOMAN WEIGHING MONEY.** Sm. 168; Bode 91; Dut. 397; Wb. 84; B.-HdG. 304.—An old woman sits, turned to the right, at a table covered with a greenish carpet. With the left hand she puts a gold coin on a balance which she holds in her right hand and watches closely. She wears a brownish-purple dress trimmed with fur, and a long white veil on her head. On the table are several ornaments; behind to the right is a brownish-red curtain. By the wall is an open cabinet with various articles of furniture. Strong light falls from above to the left on the figure. Three-quarter length, life size.

Signed at top to the left, perhaps by a later hand, "Rembrandt f. 1643"; canvas, 45 inches by 39½ inches.

Etched by A. Riedel in 1754, by A. H. Riedel in 1814, by J. van der Bruggen, by W. Baillie, by G. F. Schmidt.

Mentioned by Vosmaer, pp. 253, 533; by Bode, pp. 468, 570; by Dutuit, p. 28; by Michel, pp. 303, 553 [232, 438].

Sale.—G. Uilenbroek, Amsterdam, October 23, 1741, No. 11.

In the Electoral Gallery, Dresden; in the 1754 inventory.

In the Royal Gallery, Dresden, 1908 catalogue, No. 1564.

297. **A WOMAN WITH A KNIFE (or, Rembrandt's Cook).** Sm. 594; B.-HdG. 465.—She is about forty-five. She stands at a window; the casement is opened inwards. Her left hand, holding a knife, rests on the sill; she holds her unseen right hand on the side of the window and looks attentively down to the left. She has very red and vulgar features and dark eyes. She wears a red dress over a white bodice, which shows a red under-garment at the throat, and a thick red hood lined with brown over her hair, which is smoothly combed back. A broad

white kerchief round her shoulders hangs down loosely in front. She wears small ear-rings. Strong light falls from the left. Dark background. Half-length, life size. Painted about 1655-57.

Canvas, 29½ inches by 24½ inches.

An old copy is in the Caen Museum, No. 143.

Exhibited at Amsterdam, 1898, No. 92; at the British Institution, London, 1822, No. 23; at the Royal Academy, 1907, No. 58; and at the Grafton Galleries, 1911, No. 59.

Mentioned by Michel, pp. 447, 563 [347, 435].

Sales.—Blondel de Gagny, Paris, December 10, 1776.
Lapeyrière, Paris, April 14, 1817, No. 8 (Lord Radstock).
Lord Radstock, London, May 12, 1826 (£79 : 16s.).
E. W. Lake, London, 1845 (£115 : 10s., bought in), and 1848 (£29 : 8s., Earle).

In the collection of Mrs. Martineau, London, 1875.

Sale.—Nieuwenhuys, London, July 17, 1886 (£173 : 5s., Sedelmeyer).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 144.

In the collection of Leopold Goldschmidt, Paris.

In the possession of the London dealers T. Agnew and Sons.

In the collection of F. C. K. Fleischmann, London.

In the collection of Mrs. Fleischmann, London.

298. **A WOMAN PLUCKING A FOWL.** Sm. 164; Dut. 385; Wb. 293; B.-HdG. xviii.—She sits, inclined slightly to the left, and holds on her lap with the unseen left hand a fowl whose feathers she is pulling out with the right hand. Her eyes are cast down. She wears a steely-blue dress, trimmed with fur, and partly open at the throat, an apron, and a red kerchief on her head. In a window-recess in the wall to the left is a dish; a musket stands leaning against the recess. Full length; life size. Painted about 1640. The picture had been repainted early in the eighteenth century. Among other changes, the woman was given the features of Rembrandt's mother, the right wing of the fowl was altered, the woman's left hand was placed upon the fowl, and the recess with the dish and musket was covered up.

Signed, "Rembrandt f."; canvas, 53 inches by 42 inches.

Engraved in mezzotint by R. Houston after the repainting; engraved by W. Baillie [as "Rembrandt's Mother"].

Mentioned by Bode in the *Cicerone* of July 1912; by A. Bredius in the *Burlington Magazine*, vol. xxi. p. 164 (June 1912) and p. 359 (September 1912), and vol. xxii. p. 121 (November 1912); by F. Kleinberger in the *Burlington Magazine*, vol. xxi. p. 296 (August 1912), and vol. xxii. p. 49 (October 1912) and p. 122 (November 1912); by Hofstede de Groot in *Onze Kunst*, 1912, p. 178.

Exhibited in Florence, 1737, p. 8 of the catalogue, and 1767, p. 19 of the catalogue; in the British Institution, London, 1861, No. 17.

Sale.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 419), No. 169 (165 florins, Wilkens).

In the collection of Francis Charteris, Earl of Wemyss [where Houston engraved it].

In the collection of Ralph Willett.

Sales.—J. W. Willett, London, May 21, 1813, No. 124 (£95 : 11s., bought in).
London, April 8, 1819, No. 124 (£57 : 15s., A. Stewart).
Andrew Geddes and others, London, May 23, 1835, No. 94 (£99 : 15s., bought in).
Andrew Geddes, London, April 12, 1845, No. 646 (£325 : 10s., bought in).
In the collection of the widow of A. Geddes, London, 1861.
Sales.—Baron de Beurnonville, Paris, June 3, 1884, No. 295 (14,000 francs, Madame Levaigneur).
Madame Levaigneur, Paris, May 2, 1912, No. 29 (480,000 francs, Kleinberger).
In the possession of F. Kleinberger, Paris.

299. **A YOUNG MAID-SERVANT WITH A BROOM.** Sm. 177; Bode 348; Dut. 410; Wb. 415; B.-HdG. 398.—A young girl of thirteen or fourteen leans with folded arms on a fence. In her left hand she holds a broom against the fence, and looks attentively at the spectator. She wears a white chemisette with full sleeves and a red bodice. In her fair auburn hair is a white ribbon. An upturned pail hangs on the fence to the right; to the left, apparently, is the upper part of a jug. Dark background. Strong light falls from above to the left on the right half of the face and on the arms. Half-length, life size.

Signed on the edge of the pail, "Rembrandt f. 1654 (or 1651)"; canvas, 43½ inches by 36½ inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage.*

Mentioned by Bode, pp. 504, 603; by Dutuit, p. 39; by Michel, pp. 393, 567 [303-4, 441].

In the Crozat collection, Paris; bought from it by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 826 [valued there by Sm. in 1836 at £315].

299*a*. **A Maid-Servant.**

Mentioned by Hofstede de Groot, *Urkunaen über Rembrandt*, No. 322.

In the collection of Jan Boursse, Amsterdam, who died November 24, 1671; mentioned in the inventory of his effects.

299*b*. **A Woman with an Infant.**

In the collection of Abraham Heyblom, Dordrecht; in a 1685 inventory, No. 44. *See* A. Bredius, *Oud Holland*, 1910, vol. xxviii. p. 12.

300. **Study of a Female Model.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 80 and 303.

It is uncertain whether two of the following were identical:

In the collection of Rembrandt, Amsterdam; in the inventory of his effects on July 25, 1656, No. 80, and also No. 303 (small).

Sale.—Amsterdam, September 22, 1694 (Hoet, i. 21), No. 62 (12 florins).

300*a*. **A Shepherdess.**

Sale.—Amsterdam, April 17, 1708, No. 362.

300*b*. **A Woman putting her Child to Bed.**

In the collection of J. Merian, Frankfort-on-Main, 1752 (Hoet, ii. 349), No. 129; then being offered for sale by J. Heldewir (for 225 florins).

300*c*. **A Woman looking through a Magnifying-Glass.** 37½ inches by 28½ inches.

Sale.—P. J. Snijers, Antwerp, May 23, 1758 (Terw. 202), No. 38 (30 florins).

300*d*. **An Old Woman with Game and Poultry.**—Extraordinarily rich in colour, carefully rendered, and well preserved.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 18 (£23 : 2s.).

301. **The Miserly Woman (or, Avarice).** Sm. 186.—She sits in front of a boarded partition, in the light of a dying fire. With pursed mouth, she looks at the spectator. In her right hand she holds an object —described by Ch. Blanc as a money-bag. In front of her stand a pot of money and an oil lamp on a tall stand. From the chimney-piece hang a bundle of onions and a dead duck. On the window-sill, which cuts off the scene at the lower edge, lie piles of money and a bond. A dog, lying on a money-bag, looks grimly at the spectator. To judge from the print, it may very well be an early work in the style of the "Old Man asleep" at Turin (293).

[Canvas, according to Sm.], 44 inches by 33 inches; Ch. Blanc, ii. 214, gives the size as 47½ inches by 40 inches.

Etched by A. Cardon fils, 1792.

Sale.—François Pauwels, Brussels, August 22, 1803, No. 75 (186 francs 13 —probably florins, for Blanc gives the price as 400 francs [and Sm. the price as 186 florins, or £16]—Lafontaine).

301*a*. **A Young Woman.**—Half-length. In one hand she holds a crystal glass; with the other hand she covers up a pile of gold and silver coins.

Panel, 31 inches by 19½ inches.

Sale.—T. Loridon de Ghellinck, Ghent, September 3, 1821, No. 145.

302. **A Young Mother.** Sm. 176; Dut. 393.—She wears a red cap and a brown jacket with red sleeves. She sits holding an infant in her lap. A "masterly finished study" (Sm.).

Signed in full, and dated 1640; panel, 10 inches by 9 inches.

Exhibited at the British Institution, London, 1828, No. 85, and 1835, No. 90.

Sale.—Comte Pourtalès, London, 1826 (£36 : 15s.).

In the collection of Peter Rainier, 1836 (Sm.).

Sale.—Peter Rainier, London, 1845 (£52 : 10s., Smith).

In the collection of H. Labouchere, London, 1845.

Sales.—P. van Cuyck, Paris, February 7, 1866 (Dutuit).

London, 1873—as a "Daughter of a Burgomaster" from the Pourtalès collection—(T. Agnew and Sons).

303. **An Old Beggar-Woman.** Sm. 183.—She stretches out her

right hand, begging for an alms. She wears a kerchief wound round her head like a cap, and a dress which leaves part of her bosom exposed. Half-length, full face.

The original is lost; described from the print.
Etched by G. F. Schmidt as "La Poilleuse," and by Thänert.

304. **A Morisco Woman with a Vase.** Sm. 187.

The original is lost; described by Sm. from an anonymous print.

305. **A YOUNG WOMAN IN BED** [officially entitled; **Hendrickje Stoffels**]. Sm. 151; Bode 223; Dut. 405; Wb. 220, B.-HdG. 435.—She bears the features of Hendrickje Stoffels. Leaning on her right arm, she raises herself lightly from her pillow and pushes aside a red curtain with her left hand. Her hair is confined in a head-dress of silver net, from which hangs a clasp set with precious stones. Full light from the left falls on the bare shoulder and arm; the larger half of the face and the neck are in shadow. Warm brown background. Half-length, life size.

Signed on the left at foot, "Rembrandt f. 1657" (the last figure is not quite clear); oak panel, rounded at top, 32 inches by 26 inches.

Copied by J. E. Liotard in 1757 in a pastel portrait of its owner, François Tronchin, beside whom the picture stands on an easel. *See* Humbert, *La Vie de J. E. Liotard*, Amsterdam, 1897, p. 129; with a reproduction of the pastel, now in the Tronchin collection at Bessinges.

Engraved in mezzotint by Richard Cooper the younger, 1777; engraved in line by an unknown hand when in the Maynard collection; engraved on wood by Jonnard for the *Magazine of Art*, 1893.

Mentioned by Vosmaer, p. 547; by Bode, p. 588; by Dutuit, p. 47; by Michel, pp. 390, 555, 558 [302, 431].

Exhibited at the British Institution, London, 1865, No. 109; in the Royal Academy Winter Exhibition, London, 1883, No. 235.

In the collection of the Prince de Carignan of Turin, Paris, July 30, 1742.
In the collection of François Tronchin, Geneva, 1757.
In the Vitturi collection, Venice, No. 34; *see* Buchanan, i. 329.
In the collection of Lord Maynard, London.
In the collection of Lady Mildmay, London, 1836.
In the collection of Sir H. St. John Mildmay, London, 1883.
Sale.—C. J. Wertheimer, London, March 19, 1892 (£5250, W. M'Ewan, M.P.) [the official Edinburgh catalogue states that the picture was bought in, and sold privately a few days later for £5775 to W. M'Ewan]; presented by the purchaser to the Scottish National Gallery, 1892.
In the Scottish National Gallery, Edinburgh, 1909 catalogue, No. 31.

306. **A WOMAN BATHING.** Sm. 165; Bode 173; Dut. 407; Wb. 124; B.-HdG. 353.—She has stepped down from the steep bank into the water, carefully holds up her chemise with both hands and looks in front of her. A red dress trimmed with gold lies behind her to the left on the bank, which appears to be overgrown with bushes on the right. Strong light falls from above to the left on the figure. A small full-length. A "masterly production" (Sm.).

Signed on the bank to the left, "Rembrandt f. 1654"; oak panel, 24 inches by 18 inches.

Engraved by P. Lightfoot in Jones's *National Gallery*.

Mentioned by Vosmaer, pp. 320, 551; by Bode, pp. 486, 583; by Dutuit, p. 32; by Michel, pp. 391, 556 [302, 431]; by Waagen, i. 354.

Sale.—Lord Gwydyr, London, March 10, 1829 (£173 : 5s., Holwell Carr).

In the collection of the Rev. William Holwell Carr; bequeathed with the collection in 1831 to the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 54.

307. **A YOUNG WOMAN, WITH SASKIA'S FEATURES, AT HER TOILET.** B.-HdG. 159.—She sits, seen in full face, behind a little toilet-table and looks at the spectator as she laces her bodice. Her dark brown hair, confined by a gold hoop and three gold clasps, falls in curls on either side of her head. Her dark green dress with slashed sleeves leaves her throat and part of her breast exposed. A cloak of an indefinite golden brown colour falls over her left shoulder. She wears a string of pearls round her neck and a single pearl in her ear. On the red table-cover stand a mirror, seen from the side, and a jewel case; near these lie a comb and a ring. Above, to the left, is part of a curtain. Bright light falls from above on the face and breast. Half-length, life size. Painted about 1635.

Signed half-way up on the right, "Rem . . ."; oak panel, 29 inches by 25 inches.

Etched by K. Koepping.

Mentioned by Michel, p. 565 [440].

Exhibited at Amsterdam, 1898, No. 40; at the Royal Academy Winter Exhibition, London, 1899, No. 76; at the National Loan Exhibition, London, 1909-10, No. 43; [at the French Gallery, London, 1915, No. 15]; at the Royal Gallery, The Hague, 1889-1901, 1895 catalogue, No. 552.

In the Duclos collection, Paris.

In the collection of E. Secrétan, Paris.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 131.

In the collection of Dr. A. Bredius, The Hague.

In the collection of Edmund Davis, London.

308. **AN OLD WOMAN CUTTING HER NAILS.** Sm. 180; Wb. 425; B.-HdG. 477.—She is sixty or seventy years of age. She sits, seen in full face, in an arm-chair in front of an untidy bed. She rests her right elbow on the arm of the chair and, looking down to the left, is carefully cutting the nail of her left forefinger. She wears a white cap under a large yellow kerchief, and a loose brown cloak lined with fur, which reveals a dark dress open at the throat to show the chemisette and a yellow undergarment. The red dress and chemisette are also seen at the wrists. Strong light falls from above. Dark background; more than three-quarter length, life size.

Signed on the left at foot, "Rembrandt f. 1658"; canvas, 50 inches by 40 inches.

Engraved in mezzotint by J. G. Haid; etched by N. Mossoloff.

Exhibited at Amsterdam, 1898, No. 101.
Mentioned by Vosmaer, p. 544; by Michel, pp. 449, 563 [347-8, 435].
In the Ingham Foster collection, England.
In the Bibikoff collection, Petrograd.
In the collection of N. Mossoloff, Moscow.
In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 67.
In the possession of the dealers Duveen Brothers, New York.
In the collection of Benjamin Altman, New York; bequeathed as a whole in October 1913 to the Metropolitan Museum.
In the Metropolitan Museum, New York.

309. **A COMELY YOUNG WOMAN.** Bode 339; Dut. 409; Wb. 413; B.-HdG. 400.—She has fair hair. She sits, turning half-left, in a red arm-chair, and studies in the black-framed mirror before her the effect of an ear-ring which she is putting on. The mirror is supported against a dark red cushion on a table with a dark cover. She holds the pearl between the palms of her hands and bends her head down slightly towards the left shoulder. She wears a pink gown and a white kerchief, a gold bracelet on either arm, and a string of pearls in her hair. A brown drapery hangs before the grey wall on the right. Full light falls from the left on the upper part of the figure. Half-length, about half life size. The picture is a copy by Rembrandt himself of a portion of 337 (Buckingham Palace).

Signed on the cushion close to the mirror, "Rembrandt f. 1654"; oak panel, 16 inches by 13 inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.
Mentioned by Vosmaer, p. 558; by Bode, pp. 504, 602; by Dutuit, p. 39.
Sales.—(Possibly) Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 426), No. 49 (50 florins).
Godefroy, Paris, April 22, 1748 (Agard).
In the collection of Comte Baudouin, Paris; acquired with it by the Empress Catherine II. for the Hermitage.
In the Hermitage Palace, Petrograd, 1901 catalogue, No. 817.

310. **A Young Woman at her Toilet.** B.-HdG. 192.—She is about twenty-five. She stands, turning half-left and leaning her left hand on a table with a red cover, before a mirror in an ebony frame, held out by an old woman standing a little way back on the left. She wears a rich golden-yellow dress trimmed with red, and partly exposing the throat and bosom, with full white and red sleeves, and a small cap with several coloured plumes from which depends a long black veil caught up at the waist. She has a string of pearls on her head, another round her neck, a pearl in her ear, and a gold brooch with a large stone at her bosom. Behind her to the right is a curtain. The maid-servant, in a large black hood, looks inquiringly at her. Bright light falls from the left on the young woman's head and bosom. Small half-length figures. If it is genuine, it was painted about 1637-38. The attribution is not quite certain.

Oak panel, 16 inches by 12 inches.

A copy, life size, by the little-known painter Thomas Mathias, is in the castle of Fredensborg, Copenhagen, catalogue No. 84.

In the collection of Comte Baudouin, Paris, 1788; acquired with it by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 833.

311. **A YOUNG WOMAN AT HER TOILET** [formerly called **The Jewish Bride**]. Sm. 494; Dut. 366; B.-HdG. 69.—She sits facing the spectator, inclined to the right, but with the head in full face. She wears a sleeveless mantle of a strong brownish red, lined with golden yellow, and embroidered with gold in broad strips. Under the mantle is a light purple gown also embroidered with gold, with full muslin sleeves having more gold embroidery. A clasp with a pale blue plume is in her dishevelled hair, which an old maid-servant in dull green, standing behind her, is in the act of combing. Behind her is a table with silver-ware, ornaments, books, and other objects; beyond the table hangs a dull purple curtain. Against the wall to the right, which is divided by pilasters, is a bench with a cushion. Small full-length.

Signed in the centre at foot on the step, "Rembrandt f. 1632"; canvas, 43 inches by 37 inches.

The sketch for this picture is in the Albertina, Vienna, HdG. 1453.

Exhibited at the British Institution, London, 1818, No. 35.

Mentioned by Vosmaer, p. 495; by Dutuit, p. 15; by Michel, pp. 169, 560 [130, 430]; by Moes, *Iconographia Batava*, No. 6686, 8.

Sales.—Madame de Bandeville, Paris, December 3, 1787 (1800 francs).
Lord Rendlesham, London, June 20, 1806 (£367 : 10s., bought in).
Earl of Mulgrave, London, May 12, 1832 (£120 : 15s., Seguier).
Sir W. W. Knighton of Blendworth Lodge, London, May 21, 1885.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 120.

In the collection of Prince Liechtenstein, Vienna.

311*a*. **A Courtesan at her Toilet.**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.

In the collection of Rembrandt, Amsterdam; in the inventory of his effects for sale, July 25, 1656, No. 39.

311*b*. **Study of a Nude Woman.**

In the inventory of the effects left by Lambert Doomer, who died at Amsterdam, July 2, 1700. *See* Bredius in *La Revue de l'Art Ancien et Moderne*, xxviii. 413.

311*c*. **A Woman admiring herself at her Toilet-Table.**—[Possibly identical with 309.]

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 404.

In the collection of Coenraad Droste, before 1717.

Sale.—Coenraad Baron Droste, The Hague, July 21, 1734 (Hoet, i. 426), No. 49 (50 florins).

312. **A Young Lady with Flaxen Hair.** Sm. 170.—She stands almost in full face, fastening her right sleeve. She has pearls in her hair, and wears a white kerchief, a dark dress, and a greenish mantle. On the table are a mirror and a vase, near an open window. "A brilliant and beautiful work" (Sm.).

Panel, 39 inches by 31½ inches.

In the collection of J. Berkeley Owen, 1836 (Sm.).

313. **AN AGED WOMAN** [formerly called **Rembrandt's Aunt**]. Sm. 575.—She sits in a thoughtful attitude before a large book, which she holds with both hands; her head is inclined a little to the right. She wears a fur cap over a kerchief striped in blue and white, and a heavy brown fur cloak over a purplish-grey bodice, open at the throat to show the finely pleated chemisette. Half-length, strongly illumined from the left. Painted about 1630.

Panel, 10 inches by 8 inches.

Etched by Weiss after a drawing by M. Kellerhoven, 1798.

Mentioned by Hans Naumann in the *Zeitschrift für bildende Kunst*, October 1908; by Hofstede de Groot in *Onze Kunst*, 1909, p. 176, and 1912, p. 184.

In the collection of Count Schall Riaucourt, Gaussig; it was there in 1798.

314. **An Old Woman with Clasped Hands.** B.-HdG. 375.—About sixty. She looks down to the right. Her hands are clasped at her breast as if in prayer. She wears a large white head-dress, and a white kerchief over a dull red dress. Bright light falls on the kerchief and head-dress, and on the right background. A small half-length. The little picture is now attributed to Karel Fabritius. If it is by Rembrandt, it was painted about 1650.

Oak panel, 8 inches by 6 inches.

Exhibited at Amsterdam, 1898, No. 88; at the Royal Academy Winter Exhibition, London, 1899, No. 24.

In the Sideroff collection, Petrograd.

In the collection of Dr. A. Bredius; exhibited on loan in the Royal Gallery, The Hague, 1910 catalogue, No. 610.

315. **AN OLD WOMAN IN A DARK HEAD-DRESS, READING.** Sm. 548; Bode, 198; Dut. 331; Wb. 161; B.-HdG. 395.—About seventy. She sits, seen in full face, in an arm-chair, reading a large book bound in vellum, which she supports on her raised knee and holds with both hands. Her head is covered with a dark olive-green cap, lined with golden material, over a white kerchief. She wears a loose dark red mantle without sleeves, and a plain wrap. The light falls from above to the left across the head on the white wrap. Half-length, life size. Painted about 1654.

Signed on the right at foot, "Re . . ."; canvas, 32 inches by 26 inches.

Engraved in mezzotint by James M'Ardell.

Mentioned by Bode, pp. 536, 585; by Dutuit, p. 43; by Michel, pp. 448, 557 [347, 432].

Exhibited at the British Institution, London, 1815, No. 27; at Amsterdam, 1898, No. 93; in the Royal Academy Winter Exhibition, London, 1872, No. 179, and 1899, No. 8.

In the collection of the Duke of Buccleuch, Montagu House, London, since about 1750.

316. **A WOMAN READING** [formerly called **The Prophetess Anna**]. Sm. 592; Bode 115; Dut. 119; Wb. 112; B.-HdG. 23.—She sits in an arm-chair, in a three-quarter view to the right. She is reading a large Bible spread open on her lap, upon which rests her right hand; the left hand is not shown. She wears a purplish-red gown trimmed with fur. On her head is a hood covered with gold brocade and held fast with a parti-coloured Turkish scarf. Greyish background. Full light falls from the left on the book, which casts reflections on the face. Almost full length, under life size. She has the features of Rembrandt's mother.

Signed with the monogram "R H L 1631"; oak panel, 24 inches by 19 inches.

A copy was in the sale:—Elector of Saxony, Amsterdam, May 22, 1765 (Terw. 443), No. 142 (41 florins).

Etched in reverse by J. G. van Vliet (Bartsch 18); etched by L. Kühn in Bode, *Bilderlese aus kleineren Gemälde-Sammlungen Deutschlands*.

Mentioned by Vosmaer, pp. 105, 490; by Bode, p. 381; by Dutuit, p. 31; by Michel, pp. 40, 554 [31-2, 439]; by Moes, *Iconographia Batava*, No. 9404, 7.

In the collection of Count Schönborn, Pommersfelden; in the 1719 catalogue.

Sale.—Schönborn of Pommersfelden, Paris, May 17, 1867, No. 97 (12,500 francs, Oldenburg Gallery).

In the Grand Ducal Gallery, Oldenburg, 1890 catalogue, No. 192.

317. **A Woman of about Fifty-five.** B.-HdG. 359.—She is turned to the left with her face in profile. She holds in both hands a book, from which she looks up at the spectator. She wears a white kerchief round her head, and a red dress which exposes the pleated white chemisette at the throat. A fur cloak is thrown back on her shoulders. To the left is a window-sill. Full light falls from the left, across the head, upon the book. Half-length, life size. If it is by Rembrandt, it was painted about 1650. The attribution is not quite certain; *see* Hofstede de Groot in *Repertorium für Kunstwissenschaft*, 1911, p. 372. [Pendant to 426.]

Oak panel, 22 inches by 17 inches.

A copy enlarged all round, under the name of Ferdinand Bol, is in the Orleans Museum. Another, under the name of Nicolaes Maes, is in the Montpellier Museum, 1890 catalogue, No. 712; it came from the collection of Prince Demidoff, San Donato.

Exhibited at Amsterdam, 1898, No. 74; in Paris, 1911, No. 174.

In the collection of the Marquess of Ely, London, 1891 (£346: 10s., Casella).

In the possession of the London dealer M. H. Colnaghi.

In the collection of Jules Porgès, Paris.

317*a*. **A YOUNG WOMAN WITH A BOOK.**—She holds the book before her with her right hand, which is only seen in part. She is turned a little to the left. She has long curly hair, covered by a turban-like head-dress with a veil depending from it, and wears a dark fur-trimmed gown showing the chemisette at the bosom. Half-length, life size.

Signed in full on the left and dated 1635; panel, square, with added corners, 26 inches by 20 inches.

A replica without the book and hand is in the collection of M. von Gutmann, Vienna; *see* Valentiner, p. 61.

Mentioned by Hofstede de Groot in *Onze Kunst*, December 1912, p. 175.

In the Fitzjames collection, England.

In the Villa Cellamare, Naples.

In the possession of the Munich dealer Böhler.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," xii. No. 21.

318. **AN OLD WOMAN WITH A BIBLE ON HER LAP.** Sm. 539; Bode 328; Dut. 318; Wb. 417; B.-HdG. 478.—About sixty or seventy. She sits turned a little to the right, and looks at the spectator. Her right hand rests on a book in her lap; her left hand is between the leaves. She wears a brown dress with red over-sleeves and a large white hood falling on her shoulders. On a small stool to the left is a handkerchief. Full light falls from above to the left on the head and hand. Dark brown wall, panelled below. Almost full length, life size. Painted about 1658.

Canvas, 53 inches by 42½ inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, p. 552; by Bode, pp. 502, 600; by Dutuit, p. 39; by Michel, pp. 394, 566 [305, 441].

In the Crozat collection, Paris; acquired with it by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 804 [valued by Sm. in 1836 at £367 : 10s.].

319. **AN OLD WOMAN WITH A LARGE BOOK ON HER LAP.** Sm. 491, 519; Bode 331; Dut. 122; Wb. 420, 480; B.-HdG. 263.—About sixty-five. She sits to the right, looking at the spectator, and clasps her hands on the book lying on her lap. She holds a pair of spectacles in the fingers of her left hand. Over a dull lilac satin gown, showing the white chemisette at the throat, she wears a heavy black velvet mantle trimmed with broad gold embroidery and held together by a large gold brooch. On her head she has a dark red hood falling on her shoulders. On a table with a dull green cover to the right are a coloured wooden bowl, a black girdle, and a stick. On the wall above hangs a small wallet. Full light falls from the left on the head and hands. Dark background, illumined to the right. Almost full length; under half life size.

Signed on the right above the wallet, "Rembrandt f. 1643"; oak panel, 24 inches by 19½ inches.

A study in black chalk for this picture is in King Friedrich August II.'s collection of drawings at Dresden; reproduced by Lippmann, 140*b*.

Etched by G. F. Schmidt; by N. Mossoloff in *Les Rembrandts de l'Ermitage*, and a second time on a larger scale. Lithographed by Dollet in Gohier-Desfontaines and P. Petit, *La Galerie de l'Ermitage*, i. 8.

Mentioned by Vosmaer, p. 533; by Bode, pp. 460, 601; by Dutuit, p. 38; by Michel, pp. 306, 566.

Sale.—(Possibly) De Julienne, Paris, March 20, 1767 (3401 francs, Remy).

Acquired by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1910 catalogue, No. 807 [valued by Sm. in 1836 at £420].

320. **AN OLD WOMAN READING.** Bode 263; Dut. 118; Wb. 233; B.-HdG. 22.—She has the features of Rembrandt's mother. She sits, turned to the left, bending over a large book which lies open on her lap (or on a table before her). She wears gold eyeglasses on her nose. Her head is covered with a large purple velvet hood, falling down at the back. Her brownish dress shows the top of the pleated chemisette at the throat; her under-dress is of dark grey. Light grey background. Almost full length, a little under life size. Painted about 1629.

Signed on the left at foot, "Rembrandt P."; canvas, 29½ inches by 24 inches.

An old copy, enlarged to the feet, is in a private collection in London. It was in the sale :—Aberdeen and others, London, March 20, 1899, No. 52; and was exhibited by Sir J. C. Robinson in the Royal Academy Winter Exhibition, London, 1902, No. 166; [canvas, 43 inches by 36 inches].

Mentioned by Bode, p. 381; by Dutuit, p. 47; by Michel, pp. 40, 559 [31, 433]; by Moes, *Iconographia Batava*, No. 9404, 5.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 36.

In the collection of the Earl of Pembroke, Wilton House, 1907 catalogue, No. 83; it was there before 1730.

320*a*. **An Old Woman with a Book on her Lap.**—Very fine. If this was identical with a picture of the same subject in the collection of J. Porgès, Paris (B.-HdG. 392), it was not an original by Rembrandt. [Pendant to 243 *f*.]

35 inches by 30½ inches.

Sales.—(Probably) Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 545), No. 311 (160 florins).

J. de Bary, Amsterdam, November 26, 1759, No. 14 (142 florins, with pendant, Van Diemen).

320*b*. **A Woman reading a Book.**—Powerfully painted; fine light and shade. According to a MS. note by J. van der Marek, it was not by Rembrandt.

Panel, 23½ inches by 18½ inches.

Sale.—J. A. van Kinschot, Delft, July 21, 1767, No. 25 (4 florins 8, De Pester).

320*c*. **An Old Woman praying.**—She stands before a table on which lies a book. She wears a hood, and a fur-lined cloak around her neck. Very delicately rendered; in the style of G. Dou.

Panel, 12 inches by 9 inches.

Sale.—Amsterdam, August 14, 1771, No. 11 (125 florins, Yver).

321. **An Old Woman seated.** Sm. 581.—Her head is bent forward. She has a large book open on her lap; the fingers of one hand are between the leaves, while the other hand, holding her spectacles, rests on the book. She has on her head a black scarf, falling on her shoulders, and wears a dark silk gown trimmed with fur round the bosom, and a white kerchief.

Engraved in mezzotint by P. Louw [and described by Sm. from the print]. Etched by G. F. Schmidt.

In the possession of the Amsterdam dealer H. de Winter, about 1780.

322. **An Old Woman praying.**—With eyes cast down and clasped hands. She wears a red velvet cap, and has a clumsy woollen cloak round her shoulders. Admirable in expression and execution. In the style of G. Dou. [Possibly identical with "Rembrandt's Mother," 687 (Czernin).]

Panel, 6 inches by 5 inches.

Sales.—Pieter Leendert de Neufville, Amsterdam, June 19, 1765 (Terw. 474), No. 79—but No. 81 in the original sale-catalogue—(240 florins, Locquet).

P. Locquet, Amsterdam, September 22, 1783, No. 323 (455 florins, Fouquet).

322*a*. **An Old Woman with a Bible.**—Half-length. Very well rendered and of very fine quality.

Sale.—C. A. de Calonne, London, March 23, 1795 (£105).

322*b*. **An Old Woman with a Book.**—Taken for Rembrandt's mother. She sits at a table, holding an old book in one hand and her spectacles in the other. Half-length, life size.

Canvas, 40 inches by 31 inches.

Sale.—H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 86.

322*c*. **An Old Woman holding a Book.**

Signed, "Rembrandt, 1594 (*sic*)"; canvas, 44 inches by 36½ inches.

Sale.—Count von Brabeck and Count Andreas von Stolberg, Hanover, October 31, 1859, No. 211.

323. **An Elderly Woman.** Sm. 566.—She sits, leaning her head pensively on one hand; the other hand, holding her spectacles, rests on a large book open before her. She wears a fur-trimmed mantle, and has a scarf on her head.

A picture agreeing with this description passes under Rembrandt's name in the Speck von Sternburg collection, Lützschena, 1889 catalogue, No. 234, but is not an original. Engraved in reverse by Fendi, Vienna, in the work on the collection.

The original is lost. Described by Sm. from an etching by G. F. Schmidt.

324. **A YOUNG GIRL AT AN OPEN HALF-DOOR.** Sm. 532; Bode 376; Dut. 310; Wb. 358; B.-HdG. 301.—She leans with both hands on the lower half of a door; the upper half is open. She is seen in full face, looking down to the left. She has fair curly hair, combed back under a small white cap. She wears a dark brown jacket, a bodice of lighter brown, and a dark green apron. The dress is cut out a little at the throat to show the finely pleated chemisette, over which lies a double string of red coral. Bright light falls from above to the left on the forehead, the right side of the face, and the left hand. Dull background, illumined on the left. Half-length, life size.

Signed in the centre at foot, "Rembrandt f. 1645"; canvas, 40 inches by 33½ inches.

A copy was in the sale:—W. R. Williams and others, London, November 28, 1903, No. 61 (£325 : 10s., Dowdeswell).

Engraved by F. C. G. Geyser.

Mentioned by Bode, p. 609; by Dutuit, p. 21; by Michel, pp. 303, 561 [231-2, 443].

Exhibited at the British Institution, London, 1818, No. 100; 1844, No. 23; 1857, No. 87; and at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 91.

Sales.—De Gueffier, Paris, March 1, 1791.
Robit, Paris, May 21, 1801, No. 163 (2500 francs, Hibbert).
George Hibbert, London, June 13, 1829 (£430, bought in by Nathaniel Hibbert).

In the collection of Nathaniel Hibbert, London, 1857.

Sale.—Prince Demidoff, San Donato, March 15, 1880 (123,000 francs, bought in).

In the collection of Martin A. Ryerson, who gave it in 1894 to Chicago.

In the Chicago Art Institute, 1907 catalogue, No. 11.

325. **A YOUNG GIRL IN A RED CAP AT A WINDOW.** Sm. 549; Wb. 483; B.-HdG. 399.—She stands behind a window-sill, pushing back the heavy dark red curtain with her right hand. She leans her left hand on the sill, and looks out with a roguish smile. Her yellowish-brown dress is cut square at the throat to show the chemisette. A thick gold chain hangs down in front from her shoulders. She has small pearl ear-rings. On her hair, which is smoothly combed back, is a red cap. Half-length, life size.

According to Sm., it was signed and dated 1645—probably a misprint for 1654; canvas, 34 inches by 28 inches.

Mentioned by Vosmaer, p. 538.

Exhibited at the British Institution, London, 1831, No. 53; 1861, No. 44.

In the collection of Sir Matthew White Ridley, Bart., 1836 (Sm.).

In the collection of Lord Ridley.

In the possession of the Paris dealer F. Kleinberger.

In the collection of the late A. de Ridder, Cronberg; exhibited on loan in the Städel'sches Künstinstitut, Frankfort-on-Main, till 1913.

326. **A Young Girl leaning her Arms on a Ledge.** B.-HdG. 302.—About sixteen. She is seen in full face, and looks at the spectator. Her fair hair curls over her brow, and is covered with a small gold-trimmed cap. Her dark dress shows at the throat the pleated chemisette with a fine ruffle. Round her neck is a string of coral. Bright light falls from above to the left. Dark background. Half-length, life size. The authenticity of the picture could not be determined in the place where it was hung; if an original, it was painted about 1645.

Canvas, about 30 inches by 24 inches.

Mentioned by Waagen, ii. 285.

In the collection of the Duke of Bedford, London.

327. **A YOUNG GIRL AT A WINDOW.** Sm. 178; Bode 158; Dut. 309; Wb. 120; B.-HdG. 300.—About fourteen. She is

turned to the left, and looks out of a window at the spectator. She rests both arms on the stone window-sill; her left hand grasps a thin gold chain round her neck. Her luxuriant chestnut curls are confined at the back in a little cap with a gold band. The white chemisette leaves the throat half exposed. By the sill to the right is a low wooden partition, painted dark red. Strong light falls from the left foreground on the whole figure. Dark background. Half-length; life size.

Signed on the right at foot, "Rembrandt ft. 1645"; canvas, 31 inches by 25 inches, rounded at top.

A first sketch in black chalk is in King Friedrich August II.'s collection of drawings at Dresden, reproduced by HdG. iv. 25*a*.

Etched by L. Loewenstam. Engraved by Surugue; engraved in mezzotint by Saye.

Mentioned by Vosmaer, pp. 263, 538; by Bode, pp. 497, 581; by Dutuit, p. 31; by Michel, pp. 303, 555 [231, 431].

Exhibited at the British Institution, London, 1815, No. 14, and 1843, No. 107; at the Royal Academy Winter Exhibition, 1899, No. 32.

In the collection of Noel Desenfans (who died in 1807), London.

In the collection of Sir Peter Francis Bourgeois (who died in 1811); bequeathed by him to Dulwich College.

In the Dulwich College Gallery, London, 1914 catalogue, No. 163.

328. **A YOUNG GIRL WITH A MEDAL.** B.-HdG. 303.—About twelve. She stands, seen in full face, inclining her head to the left. She looks at the spectator, and shows in her left hand a gold medal fastened by a string to her girdle. Her right hand is on her bosom. Her fair hair, with the ringlets in front tied together, is uncovered, save for a bright scarf falling at the back. She wears a dull yellow mantle over a dress of the same colour, cut out at the throat to show the pleated chemisette, with a red sash. She has pearls in her ears, and strings of pearls round her neck, on her right hand, and round her waist. More than half-length; slightly under life size. Painted about 1640-43.

Canvas, 25½ inches by 21 inches.

Mentioned by Michel, pp. 447, 561 [347, 443].

In the collection of Cotterill Dormer, Oxfordshire, where the picture is said to have been for a century.

In the collection of Sir J. C. Robinson, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 133.

In the collection of Robert Hoe, New York.

In the collection of W. K. Bixby, St. Louis.

329. **A WOMAN WITH A ROSEBUD AT A WINDOW.** B.-HdG. 514.—About thirty. She leans with folded arms on a brown cushion at a window, holding a rosebud in her right hand and looking to the left. Her dark hair is combed back and confined by a small cap of dull white. She wears a plain brown bodice over a white chemisette with long sleeves. Dark background. The light falls from above to the left on the figure. Half-length, life size. Painted about 1664.

Signed on the left at foot, "Rembrandt f."; canvas, 33 inches by 26 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 86.

Sale.—G. Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 131—but No. 137 of the original catalogue—(250 florins, Van Olden).

In the collection of Lord Leconfield, Petworth.

330. **A YOUNG GIRL AT A WINDOW, IN FULL FACE.** Sm. 506; Bode 365; Dut. 315; Wb. 440; B.-HdG. 397.—She leans her right arm on the window-sill and rests her head on her left hand. She wears a dull red jacket. Her dark hair is combed back into a small golden-yellow cap. The loose chemisette is slightly open at the throat, showing a string of pearls and a little black ribbon hanging down on the bosom. Dark background; the figure is lighted from above to the left. Half-length, life size. Formerly known as "La Crasseuse."

Signed in the centre at foot, "Rembrandt f. 1651"; canvas, 31 inches by 25 inches.

Etched by L. Loewenstam.

Mentioned by Bode, pp. 504, 606; by Dutuit, p. 40; by Michel, pp. 394, 568 [304-5, 442]; by Roger de Piles, 1715 edition, p. 423; by Granberg, *Inventaire Générale*, iii. No. 297.

In the collection of Roger de Piles, Paris.

In the collection of Duvivier, Paris.

In the collection of the Comte d'Hoym, Paris.

In the collection of De Morville, Paris.

Sales.—Angran de Fonspertuis, Paris, March 4, 1748, No. 435 (2001 francs, with 203, "Flora," Blondel de Gagny).

Blondel de Gagny, Paris, December 10, 1776, No. 70 (6000 francs); it was then rounded at top and measured only 32 inches in height.

Duc de Lavallière, Paris, February 21, 1781 (5500 francs, with pendant, 467*a*); *see* C. Blanc, ii. 43.

In the collection of Gustavus III., King of Sweden.

In the Stockholm National Museum, 1900 catalogue, No. 584.

331. **A YOUNG GIRL AT A WINDOW.** Sm. 567; Bode 135; Dut. 395; B.-HdG. 299.—About twenty. She stands, seen in full face, behind the black opening of a window, with her hands on the sill. A broad flat black cap covers her fair hair, which falls from under it on both sides; she has a pearl in each ear. She wears a dull brownish-red bodice trimmed with pearls at the throat, and full slashed sleeves of the same colour, and a black under-dress with a dull yellowish sheen. Her bodice is adorned with several slender and costly chains; a broad chain with a clasp hangs diagonally on her hip. Full light falling from the left touches the face and hands. Dark background, illumined somewhat to the left. Half-length, life size. [Pendant to 239.]

Signed in the left background close to the arm, "Rembrandt f. 1641"; oak panel, 41½ inches by 30 inches.

Etched by G. F. Schmidt, 1769 [as "La Juive Fiancée"], and by W. Unger.

Mentioned by Vosmaer, p. 526; by Bode, pp. 458, 467, 577; by Dutuit, p. 50; by Michel, p. 271 [208].

Exhibited at Vienna, 1873, No. 104.

In the collection of Count Kameke, Berlin, 1770.

In the collection of Stanislaus Poniatowski, King of Poland, at the castle of Lazienski, near Warsaw, 1798.
In the collection of Prince Joseph Poniatowski, 1812.
In the collection of Count Casimir Rzewuski.
In the collection of Count Casimir Lanckoronski, Vienna.
In the collection of Count Karl Lanckoronski, Vienna.

331*a*. **An Old Woman warming her Hands.**—Very naturally painted.

Sale.—The Hague, April 24, 1737 (Terw. 14), No. 65 (18 florins 5).

331*b*. **A Girl leaning on a Closed Half-Door.**
31 inches by 27 inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 113), No. 224 (46 florins 5).

331*c*. **A Woman looking out of a Window.**—Strongly painted.
39½ inches by 30½ inches.

Sale.—Frederik, Count Thoms, Leyden, April 7, 1750 (Hoet, ii. 285), No. 65—but No. 66 of the original catalogue—(25 florins 10, Haazebroek).

331*d*. **A Young Girl at Play.**
13 inches by 11½ inches.

In the collection of Nicolaes van Breemen, The Hague, 1752 (Hoet, ii. 485).

332. **A Woman lying Asleep.** Sm. 162.—With both hands in her lap. Excellently painted.
30 inches by 25 inches.

Sale.—A. van Kinschot, Rotterdam, September 20, 1756 (Terw. 161), No. 28—but No. 4 of the original catalogue—(54 florins).

332*a*. [Identical with 330.]

332*b*. **An Old Woman seated in Meditation.**

Sale.—Haarlem, September 23, 1811, No. 76.

332*c*. **An Old Woman.**—In a room. Through the open window a person in the street is seen approaching. Masterly in style.
9 inches by 6½ inches.

Sale.—Amsterdam, August 6, 1816, No. 64.

333. **SOLDIERS BY THE WATCH-FIRE.** Bode 45; Dut. 95; Wb. 37; B.-HdG. 5.—On the extreme left crouches a man illumined by the fierce light of an unseen fire. He turns his head to the right, where a soldier, seen almost from the back, sits in front of him in shadow. To the left, behind the crouching man, a soldier leaning on a shield sits dozing. On the right stand two soldiers conversing; one of these, on the extreme right, is in full armour. In the left background of the room are four soldiers round a lighted candle. Small full-length figures. The earlier identification of this scene as "Peter among the Servants of the High Priest" seems untenable, as all the details character-

istic of this episode—the high priest's maid-servant, the cock, the recognition, and so on—are lacking.

Signed with the monogram "R H L.," and dated 1628; copper, 8½ inches by 6½ inches.

Etched by W. Rohr in the *Graphische Kunste*, 1881, and by W. Unger, according to the Pein catalogue.

Mentioned by Bode, p. 373; by Dutuit, p. 41; by Michel, pp. 30, 553 [23, 439]; by Bredius in *Nederlansche Kunsthode*, 1881, iii. 182.

Exhibited at Berlin, 1883, No. 82 in the Long Gallery.

In the possession of the Berlin dealer Sagert, 1881.

Sale.—Otto Pein of Berlin, Cologne, October 29, 1888, No. 64.

In the collection of Karl von der Heydt, Berlin.

334. **REMBRANDT AND SASKIA.** Sm. 163; Bode 82; Dut. 147; Wb. 73; B.-HdG. 157.—On a chair to the right, in front of a table, sits the painter. He is in profile to the left and turns his smiling face round to the spectator. He holds up a tall glass of brown beer in his right hand; his left hand encircles the waist of his wife, who, seen from the back, sits on his right knee and also turns her face to the spectator. On the table, spread with a cover having a brownish pattern, are a fowl, a goblet, and a peacock pasty. The painter has a short moustache and long flowing hair; he wears a reddish coat with full striped sleeves and a flat black velvet cap with two white ostrich-feathers, and has a sword at his side. At his throat is seen the pleated shirt; at his wrist, a lace-trimmed ruffle. Saskia wears a pale blue gown and a short dark velvet bodice, slashed to show the full chemisette of fine stuff on the upper arm and cut low to expose it at the neck. A cap adorned with gold and surmounted by a string of pearls confines her curly hair, of a rich golden colour, at the back of the head. Her eyes are light brown. A gold chain with large stones hangs on her shoulders; in her ear is a pearl. To the right is a greenish curtain. Bright light falls from the left on Saskia's whole figure and on Rembrandt's head and left arm. The background is fairly light. Almost full-length figures, life size. Painted about 1634-35.

Signed half-way up on the left, "Rembrant f."; canvas, 64 inches by 52 inches.

Engraved by H. Witthoeft, Ant. Riedel (1768), G. L. Hertel, H. Bürckner, A. H. Payne, G. Planer, A. Schultheiss, N. Mossoloff. Lithographed by F. Hanfstaengl, C. Wildt (1836), A. Maurin.

Mentioned by Vosmaer, pp. 160*f*, 518; Bode, pp. 417, 568; Dutuit, p. 28; Michel, pp. 182, 553 [139-40, 438].

Sale.—Araignon, Paris, 1751.

Bought in Paris by Le Leu, after 1751, for Dresden.

In the Dresden Gallery, 1908 catalogue, No. 1559.

335. **AN ARTIST PAINTING A NUDE MODEL (or, The Painter's Study).** B.-HdG. 352.—In a studio lighted from the left an artist seated in the right foreground paints a nude female model seated on a throne of two steps. The young woman, relieved against a dark curtain, presses to her body with the right hand a sheet draped over her right shoulder and right thigh. She rests her right leg on a footstool, and

leans with her right arm on some books lying on a table at her side. Her clothes and a white collar lie at the left side. Turning her comely head towards the picture, she follows with interest the work of the painter. He wears a dark brown painting blouse with a red piece at the breast, and a red cap. Small full-length figures. Painted about 1650. The painter has the features of Rembrandt, the model those of Hendrickje.

Oak panel, 20 inches by 24 inches.

Mentioned by Waagen, iv. 459.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 92.

Sale.—(Possibly) Sir Luke Schaub, London, April 26, 1758, No. 40 of the second day (£27 : 6s., Gideon); pendant to 670*a*.

In the collection of Archibald M'Lellan, Glasgow; bought by the city in May 1856.

In the Glasgow Art Gallery, 1911 catalogue, No. 809 (old No. 379).

336. **TWO YOUNG NEGROES.** B.-HdG. 513.—They are richly dressed and stand at a table. One, seen in full face, looking to the left, stands in the right foreground; he leans his right arm on the greenish table-cover. The other, standing behind the table, leans his head on the right shoulder of his companion and looks down. Both have short black hair, slight moustaches, strongly protruding lips, and rich black complexions. Light background. Dull light, falling almost from the back. Half-length, life size.

Signed on the right at top, "Rembrandt f. 1661"; canvas, 30½ inches by 25 inches.

Sale.—De Montribloud, Paris, February 9, 1784, No. 42 (540 francs, Donjeux).

In the collection of Lord Berwick, Attingham, Shrewsbury.

In the possession of the London dealer C. J. Wertheimer.

In the possession of Sir George Donaldson, London.

In the collection of Dr. A. Bredius, The Hague; exhibited on loan in the Royal Gallery, The Hague, 1910 catalogue, No. 685.

337. **REMBRANDT AND SASKIA ABOUT TO GO OUT** (formerly called **The Burgomaster Pancras and his Wife**). Sm. 298; Bode 185; Dut. 222; Wb. 135; B.-HdG. 158.—Saskia sits at a toilet-table with a red velvet cover. She is studying in the mirror the effect of a pearl which she has just fastened in her ear. Beside her to the left stands Rembrandt, looking at the spectator; he holds in both hands a string of pearls for his wife to put on. Saskia wears a bright yellow gown with gold brocade, and over it a heavy mantle of gold brocade lined with ermine, which falls at the back over the arm of the chair and is held together in front by a chain. She wears a cap with a veil falling down behind, and has on her brow a handsome jewelled ornament. Her gown has short sleeves slashed at the top; it shows the fine pleated chemisette at the throat and wrists. In each ear is a pear-shaped pearl; round the left arm is a double string of pearls; on the right arm is a gold chain bracelet. Round her waist is a heavy gold chain in the baroque style. On the right forefinger is a smooth ring. The painter wears a dull green cloak with gold embroidery over a light green costume exposing

the shirt at the throat; on the breast hangs a double chain with a pendant. His green cap is adorned with broad gold lace and a plume. On the table stands an ebony-framed mirror, seen from the back; behind it are a jewel-casket from which hangs a dark ribbon decorated with gold, and a book. Behind Rembrandt is a chair. The background is a large dull red drapery falling from the centre to both sides; it is probably the curtain of a bed. Almost full-length figures, life size. Painted about 1634-35. Testimony to its genuineness, which some wrongly question, is afforded, among other things, by the fact that Rembrandt himself copied the figure of Saskia in a picture of 1654 (309).

Signed on the back of the mirror, "Rembrant fecit"; canvas, 61 inches by 78 inches.

Mentioned by Vosmaer, pp. 263, 538; by Bode, pp. 417, 584; by Dutuit, p. 32; by Michel, pp. 180, 556 [138-9, 430]; by Waagen, ii. 5.

Exhibited at the British Institution, London, 1826, No. 17, and 1827, No. 25; at the Royal Academy Winter Exhibition, 1873, 1889, No. 163, and 1899, No. 80; at Amsterdam, 1898, No. 36.

Sale.—Henry Hope, London, June 27, 1816 (£300 : 6s.).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 30; it was in the Royal collection in 1836 (Sm.).

337*a*. **A Wedding.**—[Possibly identical with 30.]

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 159.

In the collection of Catherina Scharckens, widow of Cornelis Smout, Amsterdam; in the inventory of her effects, December 7, 1654.

337*aa*. **A Woman Fortune-Teller.**—A cabinet piece.

If this is identical with the "Fortune-Telling Gipsy Woman with Two Children," in the Berlin Museum store-room, 1886 catalogue, ii. 300, and there variously described as by Ferdinand Bol, of the school of Rembrandt, and in the manner of Gerard de Wet, it is not the work of Rembrandt but a characteristic Jan Lievens.

In the castle of Honsholredijk, in the King's bedchamber in the parterre; in the inventories of 1707, 1713, and 1719, No. 121.

337*b*. **A Company of Three Persons.**
13 inches by 10 inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 532), No. 166 (22 florins).

337*c*. **Two Small Men rowing (?"Sturende").**

Sale.—Amsterdam, August 9, 1739 (Hoet, i. 598), No. 39 (24 florins).

337*d*. **Two Persons reading by Lantern-Light.**—Skilful and good.

Sale.—Guérin and others, The Hague, September 13, 1740 (Terw. 28), No. 14—but No. 35 of the original catalogue—(28 florins).

337*e*. **Two Philosophers studying a Globe.**

Sale.—J. van Vliet, Amsterdam, December 16, 1750, No. 1 (100 florins).

338. **A Man smoking and a Woman spinning.**—Small figures.

To be precise, the catalogue reads "spinnet (not 'spinnent') wijfje," which might mean "a woman at the spinet." It is also possible that the entry refers to two pictures, each with a single figure.

Sale.—Amsterdam, June 5, 1754, No. 160.

338*a*. **A Peasant standing and Another seated at the Fireside.**

Sale.—(Supplementary) C. Reygersbergen van Couwerven, Leyden, July 31, 1765, No. 19.

338*b*. **An Interior.**—Two persons at a table, with accessories.
Panel, 11½ inches by 15½ inches.

Sale.—B. C. Thienpont, The Hague, March 28, 1778, No. 47 (2 florins).

338*c*. **Two Soldiers playing Cards.**—At a table; by candlelight. Broadly painted and strikingly effective.
Panel, 20 inches by 27 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 328.

338*ca*. **A Gipsy Woman.**

Exhibited in the British Institution, London, 1824, No. 119.
Then in the collection of Lord Charles Townshend.

338*d*. **A Guard-Room.**

Sale.—Mallinus brothers, Louvain, September 9, 1824, No. 87B.

338*e*. **A Family Feast.**—In a room several persons sit at table to the left. On the right an old couple enter the room and are greeted by the head of the house, his wife, and children. Powerful and masterly in style.
Panel, 13 inches by 16½ inches.

Sale.—J. A. van Dam, Dordrecht, June 1, 1829, No. 103 (210 florins, bought in).

339. **An Old Man in a High Vaulted Chamber.**—Wearing a large cloak, he sits at a table writing on a slate. He looks at the gold coins, vases, pearls, and other precious things lying on the table. Another man in Eastern dress holds a book. In the foreground are books, silver vases, and dishes.
Panel, 21 inches by 18½ inches.

Sales.—Amsterdam, July 19, 1826, No. 35 (260 florins, De Vries).
Rotterdam, April 26, 1830, No. 55 (245 florins, Lamme).

339*a*. **Three Well-Dressed Men.**—They hold ornaments and precious things in their hands. Signed.
Panel, 41 inches by 39 inches.

Sale.—Amsterdam, April 1, 1833, No. 147 (50 florins, Harrington).

339*b*. **A Man and a Woman weighing Gold in a Room.**—Death looks in at the window.

Sale.—B. Mallinus, Brussels, September 22, 1842, No. 3.

339*c*. **An Old Married Couple.**
Canvas.

Sale.—Antwerp, February 24, 1851, No. 124.

339*d*. **A Group of Three Women.**—The young woman in the centre, richly dressed in a red mantle with a gold border, holds a basket of fruit. On a table with a green cover to the left stand a metal vase and a jewel casket.

Canvas, 39½ inches by 46 inches.

Sale.—S. von Hirsch, Cologne, May 29, 1876, No. 132.

340. **A Philosopher and an Old Man conversing.** Sm. 146.—In a room. The philosopher, with a long beard, sits at a window; he wears a black cap and a fur cloak. He has been reading a large book which he holds on his knees, and has been drawn into talk by an old man at his side. On the table lies a quantity of books and papers. On the floor are a globe, with other books and scrolls.

The original is lost. Described by Sm. from a print by J. A. Claessens.

341. **A Man and a Woman (or, The Rustic Repast).** Sm. 172.—A man and a woman sit together on a bank at the foot of a tree taking a meal. The man pours out a cup of liquor, the woman cuts a slice of bread.

The original is lost. Described by Sm. from a print by Verbeek.

342. **A Wedding in a Church.** Sm. 182.—The bridal couple kneel at a step, holding each other by the hand. The priest, standing between them, performs the marriage rite. A chorister holds the skirt of his robe. At the side is a spectator. In the background are three men with spears. A large curtain hangs between the pillars; there are other accessories.

The original is lost. Described by Sm. from a print by S. W. Reynolds, entitled "Rembrandt's Marriage"; probably a Biblical scene.

343. **Two Men conversing.** Sm. 417.—One of them sits with his back to the spectator. He wears a cap on his bald head, and a large cloak covering one shoulder and falling over the back of his chair. The other man, seen in full face, leans on a table, upon which lie a large open book and others closed.

The original is lost. Described by Sm. from a print by R. Basset.

344. **AN OLD ORIENTAL WITH A LARGE GREY BEARD.**—He is turned a little to the right. He wears a large and richly embroidered turban, and a dark cloak which falls in folds over his shoulders; under it is a light doublet. Bright light falls from the left on the left side of the face. Half-length, without the hands.

Signed on the right at top, "Rembrandt f. 1637"; panel, 29 inches by 23½ inches.

Exhibited at Berlin, 1914, No. 135.
Engraved by Sommereau, 1775.

In the collection of Ludovico Mirri, Rome, 1775.

In the picture gallery, Château Kinkempois (Quincampoix ?), near Liège.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1911, xi. No. 27.

In the Von Pannwitz collection, Berlin.

345. **AN ORIENTAL.** B.-HdG. 543.—Half-length, life size; the hands are not shown. He is turned a little to the left; his head is seen in full face, and he looks at the spectator. He has a thin beard. An olive-green turban interwoven with gold threads is wound round his head. His greenish-grey doublet, embroidered with gold, exposes the shirt at the throat; across it hangs a double gold chain. A golden velvet cloak, trimmed with brown fur, hangs on his shoulders. Greyish-brown background. Strong light falls from the left at top. Painted about 1629. Thought by many to be a portrait of Rembrandt's father.

Signed; canvas, 33 inches by 25½ inches.

Exhibited at Leyden, 1906, No. 34.

In the Donovan collection, England.

In the collection of T. Humphry Ward, London.

In the possession of the London dealers T. Agnew and Sons.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, v. No. 38.

In the collection of Madame F. May, Brussels; exhibited on loan in the Brussels Museum.

346. **AN ORIENTAL WITH A WHITE TURBAN.** Sm. 290; Bode 150; Dut. 379; Wb. 180; B.-HdG. 199.—He sits, turned towards the spectator, with his hands clasped. He has a very fair beard and a shaven upper lip. He wears a rich turban of white silk with yellow stripes, which is fastened in front by a gold brooch with a large stone, and which hangs down at the back as a sort of veil. His black fur-lined cloak with a fur collar is fastened in front with a handsome gold clasp, having a richly wrought medallion portrait in the centre. Under the cloak are seen the white shirt at the throat, a dark doublet with two horizontal stripes at the breast, and a white garment with coloured stripes at the wrists. On the right the spectator looks into an adjacent room, in which an arm-chair is placed at a table; a book lies open on the table before a serpent entwining a brazen pillar. Behind this is a recess, near which is a candle in a candlestick projecting from the wall. On the wall hangs a wallet. Half-length, life size. Possibly a representation of Aaron, to whom or to Moses the attribute of the brazen serpent belongs.

Signed, "Rembrandt f. 1635"; oak panel, rounded at top, 42 inches by 32 inches.

Numerous copies dating from the seventeenth and eighteenth centuries are known; some of them are contemporary, such as—

(i.) Ascribed to S. Koninck, in the Berlin Museum, 1911 catalogue, No. 821.

(ii.) In the Dresden Gallery, 1908 catalogue, No. 1572A.

(iii.) At Emden.

(iv.) At Turin, 1909 catalogue, No. 391; attributed to F. Bol.

(v.) At the Amalienstift, Dessau.

(vi.) Formerly in the collection of Viscount Powerscourt, Powerscourt. Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 167, and 1899, No. 57.

Sale.—E. Macrory and others, London, July 9, 1904, No. 119 (£283 : 10s., Michaels).

(vii.) At Lisbon, No. 224; attributed to F. Bol.

Engraved in mezzotint by W. Pether, 1764 and 1776; engraved by Spencer; the head only engraved by Görling.

Mentioned by Bode, pp. 415, 427, 580; by Dutuit, p. 44; by Michel, pp. 218, 555 [168, 432]; in *London and its Environs described*, 1761, as being at Devonshire House, London.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 169, and 1899, No. 83; at the Guildhall Art Gallery, London, 1894, No. 47; at Amsterdam, 1898, No. 39.

In the collection of the Duke of Devonshire, Chatsworth; it was there in 1764.

347. **A BEARDED ORIENTAL.**—Half-length. He is turned slightly to the left, and wears a soft turban and a cloak open at the breast to show some handsome embroidery. Both the turban and cloak are richly worked with gold and silver. The neck-cloth is greyish yellow; the doublet is brownish grey. Painted about 1660. Unfortunately much over-cleaned.

Panel, 10½ inches by 8½ inches.

Mentioned by Valentiner in *Klassiker der Kunst*, ii. p. 452; by Karl Madsen in *Billeder af Rembrandt*, 1911, p. 62.

In the Danish cabinet, 1737, as a Rembrandt.

At Fredensborg Castle, 1799, as a F. van Mieris.

In the Copenhagen Museum; not yet catalogued.

348. **AN ORIENTAL.** Bode 111; Dut. 370; Wb. 109; B.-HdG. 147.—He has a grey beard, and is turned to the left. He holds in his left hand a stick with a metal mount. A whitish-yellow turban with a small plume covers his grey hair. He has a richly embroidered coat of bluish green, over which a heavy brocaded mantle of gold and silver thread is fastened with a large brooch. The grey background is fairly light. Half-length, showing one hand; life size.

Signed in the left centre, "Rembrandt f. 1633"; oak panel, oval, 34 inches by 25½ inches.

Mentioned by Bode, p. 414; by Dutuit, p. 30; by Michel, p. 554 [168, 438].

In the Zweibrücken Gallery till 1793.

In the Mannheim Gallery, with which the picture went to Munich in 1799 after the death of the Elector Karl Theodor.

In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 325.

349. **A TURKISH NOBLEMAN.** Sm. 285; Dut. 365; Wb. 450; B.-HdG. 145.—About sixty. He stands, seen in full face, and looks at the spectator with a frown on his brow. His left hand, hidden by a cloak adorned with flowers and arabesques, rests on his hip; his right hand leans on a stick. He wears a high turban, light in colour, to the right side of which a horse's tail is fastened by a clasp. He has pearls in his ears. Over his cloak is a variegated Eastern shawl with

fringed ends. At his breast is a large gold ornament. Three-quarter length, life size.

Signed on the right at foot, "R H L f. 1632"; canvas, 59 inches by 47½ inches.

An old copy of the head is in the Chanenko collection, Kieff. Another copy was exhibited in the Royal Academy Winter Exhibition, 1912, No. 61, lent by Lord de Saumarez.

Engraved in mezzotint by an unknown hand, as "A Jew Rabbi," according to Sm. Engraved in reverse by A. L. Zeelander in the work on the gallery of William II., King of Holland. Lithographed by G. F. Eilbracht in the *Galerie Particulière des Tableaux de S. M. le Roi des Pays-Bas*, as well as on a smaller scale in the *Kunstchroniek* of 1851.

Mentioned by Vosmaer, pp. 116, 494; by Dutuit, p. 55; in *London and its Environs described*, 1761, as being in the collection of Paul Methuen, London.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 79 [entitled "The Noble Slav"].

In the collection of Paul Methuen, Corsham Court.

Sale.—William II., King of Holland, The Hague, August 12, 1850, No. 91 (4500 florins, Nieuwenhuys).

In the Tomline collection, Orwell Park.

In the possession of the London dealer Wertheimer.

In the collection of H. M'Kay Twombly, New York.

In the collection of W. K. Vanderbilt, New York.

350. **A MAN IN EASTERN DRESS WITH A POODLE.** Sm. 321, and Suppl. 26; Dut. 127; Wb. 298; B.-HdG. 550.—About twenty-five. He stands in the middle of a room, leaning his gloved left hand on a stick and his right hand on his hip. He wears a golden robe reaching to the knees; it is embroidered with gold and adorned with fringes, and is held together by an Eastern girdle. Over it is a dark purple cloak, fastened on the right shoulder with three gold buttons. He also wears close-fitting breeches of dark green and low boots of soft leather. On his bushy brown curls is a high turban, striped brown and green, with a clasp and a heron's plume on the right side. He has a slight moustache. In the left background is a table with a grey-green cloth, on which lie a helmet, a shawl, and other objects. A brown poodle with white spots, with its head to the right, crouches at the man's feet. Greyish-brown background. The light falls from the left at top. Regarded by many as a portrait of the painter.

Signed on the right at foot, "Rembrant f. 1631"; oak panel, 32 inches by 21 inches.

A copy of the same subject, without the poodle—B.-HdG. 54—was sold in the Kums collection, Antwerp (22,000 francs, Le Roy), passed into the collection of A. M. Byers, Pittsburg, and is now in the collection of the late Baron A. de Schickler, Paris.

Mentioned by Dutuit, p. 51; by Michel, p. 564.

In the collection of the Comte de Vaudreuil, Paris.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 169 (15,190 francs, Dutuit of Rouen).

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris; Dutuit bequest, 1907 catalogue, No. 925.

351. **AN ORIENTAL.** Sm. 315 and 413; Bode 337; Dut. 384; Wb. 403; B.-HdG. 146.—He stands, seen almost in full face, and looks straight before him. His black beard is here and there turning grey. His head is covered with a high parti-coloured turban adorned with a gold chain set with rubies and a plume of feathers in a gold clasp. He wears a dull crimson doublet under a large fur-lined cloak of brown material, held together with a golden girdle. He rests his left hand on a stick; his right hand is thrust into his waist-band. Faintly lighted from the left. The background is a monotonous greyish brown. Half-length, life size. Painted about 1633.

Signed in the left centre, "Rembrandt ft."; canvas, 39½ inches by 30 inches.

Etched by G. F. Schmidt, 1756, by P. Louw, and by N. Mossoloff in *Les Rembrandts de l'Ermitage.*

Mentioned by Dutuit, p. 38; by Michel, p. 567.

In the Gotzkowski collection, Berlin; with which it was acquired by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 813; [valued by Sm. in 1836 at £200].

352. **HEAD OF AN ORIENTAL.**—Turned to the left. He wears a turban with a pattern in yellow, red, and blue, and two clasps. His complexion is dark brown; he has a dark moustache and beard. He wears a yellow and blue cloak trimmed with fur, and held together by a sash. A small half-length. Painted about 1628-29. [Possibly identical with 357*a*.]

Panel, 6½ inches by 4½ inches.

In the collection of Professor Otto Lanz, Amsterdam, who bought it in Italy.

In the collection of John G. Johnson, Philadelphia, 1913 catalogue, No. 473.

353. **AN ORIENTAL.** Sm. 287.—Half-length, turned to the right. He has a slight beard. His head and his eyes are turned towards the spectator. He wears a high turban decorated with a handsome chain, and a plain cloak open at the breast. Strong light falls from the left on the face and turban.

Signed on the right, on a level with the shoulder, "Rembrandt f. 1635"; canvas, 51 inches by 40½ inches.

Engraved in mezzotint by P. Louw.

Mentioned by Hofstede de Groot, *Onze Kunst*, 1912, p. 186.

In the collection of H. Ketelaar, Amsterdam, about 1775.

In the collection of Lord Barnard, Raby Castle.

354. **A YOUNG MAN WITH A TURBAN.** Bode 264; Dut. 242; Wb. 141; B.-HdG. 49.—The turban is fastened with a gold clasp. The beardless face is turned to the right. He wears a blackish coat with a sad-coloured Eastern shawl over it, and a broad gold chain across the breast. Dark background. Strong light from the left illumines

the right half of the face. Half-length, without hands; almost life size. Wrongly regarded by Emile Michel as a portrait of Gerard Dou.

Signed on the right at foot with the monogram "R H L 1631"; oak panel, 20 inches by 16 inches.

Exhibited at Manchester, 1857, No. 686—*see* Bürger, *Trésors d'Art*, p. 246; at the Royal Academy Winter Exhibition, London, 1899, No. 46.

Mentioned by Vosmaer, pp. 105, 489; by Dutuit, p. 33; by Michel, pp. 46, 559 [36-7, 431]; by Waagen, ii. 430.

In the collection of King George III.; in the Royal inventory about 1760-1770, as noted by L. Cust.

In the Royal collection, Windsor Castle.

354*a*. **A Turbaned Head ("Turcxe Tronye").**

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 108, 284.

In the collection of Anna Blommerts, Amsterdam, December 31, 1646.

In the collection of the widow of Frederick Alewijn, Amsterdam, December 18, 1665.

354*b*. **Head of a Man with a Short Beard and a Turban.**

Mentioned by Filippo Baldinucci, *Cominciamento dell' arte dell' intagliare in rame*, 1686, p. 78; by Hofstede de Groot, *Urkunden über Rembrandt*, No. 360, § 3.

In the Pamfili collection, Rome, 1686; not now to be found in the Doria Pamfili Gallery.

354*c*. **Head of a Man with a Turban.**
25 inches by 18½ inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 528), No. 112 (2 florins 10).

354*d*. **A Turbaned Head in Profile.**
8 inches by 6½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 290), No. 9 (33 florins).

354*e*. **A Head with a Brown Turban.**
8 inches by 6½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 290), No. 10 (37 florins).

354*f*. **Head of a Man with an Oriental Cap.**—Half-length. A good picture, strongly painted.

Canvas, 22½ inches by 18½ inches.

Sale.—Amsterdam, March 6, 1769, No. 48.

354*g*. **A Persian.**—In profile to the left. His head is covered; he wears a black coat or cloak. A good picture, broadly painted. [Pendant to 889*i*.]

Oval, 25½ inches by 19½ inches.

Sale.—H. Aarentz, Amsterdam, April 11, 1770, No. 2 (70 florins, with pendant, Meusche).

354*h*. **A Man holding a Turban.**—Half-length. Finely rendered and strongly painted.

Sale.—The Hague, April 13, 1771, No. 8, Letter S.

354*i* and *j*. **A Turk.**—Half-length. Two pendants of this subject. Panel, 12½ inches by 10 inches.

Sale.—J. Domisse, Middelburg, March 31, 1773, Nos. 23 and 24.

354*k*. **An Old Man in a White Turban with Blue Stripes.**—Half-length, in profile. He has a black beard and wears a green cloak. A good picture.

Panel, 28 inches by 23 inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 47 (50 florins, Tillemans).

355. **An Old Man in an Eastern Cap.**—Seen in full face, with a large beard. A good picture, strongly painted.

Panel, 28½ inches by 24½ inches.

Sale.—Amsterdam, June 21, 1774, No. 179 (316 florins, Benoutzi).

356. **An Old Man with a Turban-Shaped Head-Dress.**—Half-length, life size; in full face. The hands are clasped. Full sleeves of white stuff with variegated stripes fall on the hands. The man wears a black cloak with a gold brooch. A strongly painted picture of the master's best period; the light is finely rendered.

Panel, 36½ inches by 29½ inches.

Sales.—Van Schorel, Antwerp, June 7, 1774, No. 46 (185 florins, Van Schorel).
Chevalier Dormer van Béez, Antwerp, May 27, 1777, No. 132 (68 florins, De Roy).

356*a*. **A Turk.**—Very strongly painted; light in tone. [Possibly identical with 357.]

Panel, 5 inches by 4 inches.

Sales.—Ghent, September 23, 1777, No. 93.
J. Clemens, Ghent, June 21, 1779, No. 226.

357. **An Oriental.** Sm. 431.—He wears a high turban-like head-dress. He is about forty and is beardless. He is seen almost in full face, with the head inclined to one side and slightly bent forward. His fur cloak exposes only a small part of the vest and pleated shirt. [Possibly identical with 356*a*.]

Panel, oval, 6 inches by 4½ inches.

Engraved by Moreau.
Sale.—Poullain, Paris, March 15, 1780.

357*a*. **A Turk.**—He wears a turban with a plume and a fur-lined cloak. Very skilful. [Possibly identical with 352.]

Panel, 6 inches by 4½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 8 (15 florins, Stiber).

358. **A Persian.**—Half-length, in profile. He wears a turban adorned

with pearls and precious stones and a gold-embroidered cloak, and holds a stick in his left hand. Very skilful; strongly painted.

Panel, 32 inches by 24 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 327 (250 florins, Laytsche).

359. **A Man in Turkish Dress.**—He wears a rich turban adorned with precious stones. He rests his hands on the back of a chair. Excellently handled; fine in colour.

Canvas, 36 inches by 29½ inches.

Sale.—Amsterdam, July 25, 1804, No. 66 (200 florins).

359*a*. **An Old Persian.**—Half-length. He holds his right hand in his cloak. He wears a turban, and has a striped cloth round his neck. Strongly painted.

Panel, 11½ inches by 8 inches.

Sale.—J. F. de Vinck de Wesel, Antwerp, August 16, 1814, No. 35 (115 francs).

359*b*. **A Man in Eastern Dress with a Turban.**—Almost in full face. Fine light and shade.

Signed in the background with the monogram; 22½ inches by 20 inches.

In the Vlassoff collection, Moscow, 1821 catalogue, No. 245.

359*c*. **A Man in a Rich Eastern Dress.**—Half-length. He wears a hat with a plume and a gold chain.

Panel, 24½ inches by 18 inches.

Sale.—Dellafaille de Leverghem, Antwerp, July 31, 1822, No. 4.

359*d*. **A Turkish Nobleman.**—Half-length, in a fur coat. Very effective.

Panel, 8 inches by 6 inches.

Sale.—M. P. D. Baron van Sijtzama and others, Leeuwaarden, June 13, 1849, No. 116.

359*da*. **A Young Man with a Turban.**

Exhibited at Manchester, 1857, No. 678.

Then in the collection of Robert Napier.

359*e*. **An Old Oriental with a White Beard.**—Half-length; in full face. He wears a brown hat with gold lace. A fur cloak covers the breast and the right shoulder, of which only a small part is visible. Excellent light and shade.

Signed on the left with the monogram.

Sale.—Senator Gaedertz, Lübeck, September 21, 1864, No. 113 (55 Lübeck mark).

359*f*. **Head of an Oriental.**

Panel, 29½ inches by 22 inches.

Sale.—H. Rochussen and others, Rotterdam, November 3, 1869, No. 127 (63 florins).

359*g*. **A White-Bearded Oriental with a Turban.**—Half-length, in profile. He wears a fur cloak. The shirt is open, exposing part of the breast. A fine picture of the middle period.

Signed, "Rembr. f."; canvas, 28 inches by 22 inches.

Engraved by Riedel.
In the collection of Professor Schadow.
Sale.—Carl Triepel, Munich, September 28, 1874, No. 4.

360. **A Man with a Turban.** *See* Sm. 287.—Half-length.

Engraved by Preisler.
In the collection of the Councillor Hartman.

360*a*. **A Man with a Turban-Shaped Cap.** Sm. 369.—About fifty-five. Seen in profile. He wears a fur-trimmed cloak, a shirt, an embroidered vest, and a medal suspended from a chain.

The original is lost. Described by Sm. from a print engraved by Riedel.

361. **AN OLD MAN WITH A ROUGH GREY BEARD AND HAIR.** B.-HdG. 378.—He is seen almost in full face, and looks to the right. His high forehead is lined. He wears a dull brown coat. The brownish background is fairly bright. The light in the picture is pale and flickering. Half-length, without hands; life size. Painted about 1650.

Canvas on panel, 20 inches by 17 inches.

Exhibited at Amsterdam, 1898, No. 78.
In the collection of S. Mathey, Paris.
In the collection of Léon Bonnat, Paris.
In the Musée Bonnat, Bayonne, 1903 catalogue, No. 39.

362. **AN OLD MAN WITH A ROUGH GREYISH-BROWN BEARD AND HAIR.** Dut. 399; Wb. 345; B.-HdG. 305.—He is turned half-right and looks far away. He wears a brown hat with a broad brim and a dark brown jacket over a yellow doublet. Evenly lighted from the left at top. Half-length; about a third of life size.

Signed on the left above the shoulder, "Rembrandt f. 1647"; oak panel, 9 inches by 8 inches.

Exhibited in the "Pulchri Studio" club exhibition, The Hague, 1890, No. 86; at the Royal Gallery, The Hague, 1895.

Mentioned by Vosmaer, p. 536; by Bode, pp. 497, 646; by Dutuit, p. 53; by Michel, pp. 343, 565 [262, 440].

In the collection of P. A. V. van Harinxma thoe Slooten, Holwerd.

In the collection of Baron R. van Harinxma thoe Slooten, Beetsterzwaag, Friesland.

363. **AN OLD MAN WITH A RED FUR CAP.** B.-HdG. 389.—About sixty-five. He sits, seen in full face, in an arm-chair and turns his head slightly to the left. His arms rest on the chair. His left hand, which is raised a little, holds a stick. He has a long grey beard. He wears a golden-yellow cloak over a brown coat with a girdle, and has a tall red fur cap on his grey hair. Dark background. Full light falls

from the left foreground over the whole figure. A small full-length. Painted about 1654. The same model as in the similar picture, 450 (Sir F. Cook), and in 400 (L. Hirsch).

Oak panel, 20 inches by 14½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1889, No. 117.

Mentioned by Michel, pp. 398, 551, 558 [307, 436].

In the collection of T. Humphry Ward, London, 1890; acquired for Berlin.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828J.

364. **A RABBI.** Sm. 293; Bode 39; Dut. 400; Wb. 27; B.-HdG. 297.—He sits, seen in full face. He rests his right arm on the arm of the chair and with his left hand grasps the breast of his dark cloak, which is lined with coloured fur. He has a grey beard, a shaven upper lip, and short hair; his broad black cap shades his eyes. On his breast is a heavy gold chain. Full light falls from the left at top on the lower half of the face and the left hand. Three-quarter length, life size.

Signed on the left at foot, "Rembrandt f. 1645"; canvas, 44 inches by 32½ inches.

Lithographed by W. Le Roy in the Patureau catalogue. Lithographed by Léopold Flameng, 1873, for the Suermondt catalogue.

Mentioned by Vosmaer, pp. 263, 538; by Bode, pp. 496, 563; by Dutuit, p. 25; by Michel, pp. 305, 551 [233, 436].

Exhibited at Munich, 1869; at Brussels, 1873, No. 134.

Sales.—W. Beckford, Fonthill Abbey, September 17, 1822, No. 109 (£224 : 14s.).

G. Robins, London, 1831 (£147).

Durand-Duclos, Paris, February 18, 1847.

In the possession of the London dealer J. Nieuwenhuys, 1854.

Sale.—T. Patureau, Paris, April 20, 1857 (15,100 francs).

In the collection of B. Suermondt, Aachen; acquired with it for Berlin, 1874.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828A.

365. **A YOUNG JEW.** B.-HdG. 314.—He is seen in full face, turned a little to the left, and looks at the spectator. He has black curly hair covered with a small black velvet cap, and a short dark beard. He wears a brown coat with a turned-down white collar, and a dark cloak. Strong light from the left. Brownish background, illumined on the right. Half-length; almost half life size. Painted about 1646. Cf. 790*b*.

Oak panel, 9½ inches by 8 inches.

In a private Belgian collection.

In the possession of the Vienna dealer Friedrich Schwarz. Bought in 1896 by the Kaiser Friedrich Museumsverein, Berlin.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828M.

365A. **AN OLD MAN WITH A BEARD.**—Half-length, in full face. He wears a red velvet cap, and a fur-trimmed cloak exposing the coat in front. From the left shoulder hangs a gold chain, with a medal at the breast. Painted about 1640-45.

Panel, 9 inches by 7 inches.

Exhibited at Berlin, 1914, No. 128.
Sale.—Duke of Sutherland, London, July 11, 1913, No. 118 (£1050, Dowdeswell).
In the collection of Carl von Hollitscher, Berlin.

366. **AN OLD MAN WITH A BEARD.**—In lost profile to the right. He wears a flat cap, and has a coloured neck-cloth over his plain coat. Half-length, without hands. Painted about 1650-55.
Panel, 9½ inches by 7½ inches.

Mentioned by Valentiner, *Klassiker der Kunst*, ii. p. 504.
Exhibited at Leyden, 1906, No. 53*a*; in Berlin, 1909, No. 109.
In the collection of A. Vollon, Paris.
In the possession of the Paris dealer F. Kleinberger.
In the collection of Marcus Kappel, Berlin, 1913 catalogue, No. 23.

367. **AN OLD MAN WITH A WHITE BEARD.**—With luxuriant hair falling in curls on his shoulders. He is turned a little to the right and looks at the spectator. The hands are thrust into the bosom of the plain coat. The light comes from the left and illumines most strongly the forehead and the hair. Half-length.
Signed in full, and dated 1659; panel, 15 inches by 10½ inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1909, p. 176.
Exhibited in Berlin, 1914, No. 130.
In the collection of Sir G. Douglas Clerk, Bart., Penicuik.
In the possession of R. Langton Douglas, London.
In the collection of Marcus Kappel, Berlin, 1913, No. 24.

368. **AN OLD MAN IN A DARK BROWN COAT WITH A SMALL LACE COLLAR.**—With a brown cap over a reddish-brown kerchief. Half-length; life size. It seems to have been painted first without the cap.
Signed on the left, half-way up, "Rembrandt 1633"; panel, 24 inches by 20 inches.

Mentioned by Waagen, iv. 502, as a good school-piece; by Hofstede de Groot, *Onze Kunst*, December 1909, p. 178.
In the Aufrère collection.
In the collection of the Earl of Yarborough, Brocklesby Hall, Lincolnshire.

369. **AN OLD MAN WITH A BRISTLY BEARD.** B.-HdG. 565.—He is turned to the left, bends his head a little forward, and looks to the left. His hair is rough. He has a greyish-brown cloak. The background is a light grey. The light falls from the left at top. A small half-length, without hands.
Signed at top, "Rembrandt 1633"; oak panel, 3½ inches by 2½ inches.

Sale.—F. Szarvady, Paris, February 21, 1874, No. 39.
In a private collection, Paris, 1900.
In the possession of the Paris dealer F. Kleinberger.
In the collection of Baron Léon Jansen, Brussels.

370. **AN OLD MAN WITH A LARGE HAT.**—A white

cloth is tied round his brow. He is turned three-quarters left and thrusts his left hand into his reddish coat, which is slightly open in front. He looks down to the left. He has a long brown beard and moustache. A small half-length. Painted from the same model as 453 (Wachtmeister) about the same time, 1651.

Panel, 10 inches by 9 inches.

Exhibited in Paris, 1911, No. 126; in the Düsseldorf Kunsthalle, 1912 catalogue, No. 45.

In the possession of the Paris dealer Sperling.

In the possession of the Paris dealer F. Kleinberger, 1911 catalogue, No. 60.

Sale.—Marczell von Nemes of Budapest, Paris, June 17, 1913, No. 61 (95,000 francs).

371. **AN OLD MAN WITH A GOLD CROSS ON HIS BREAST.** Bode 70; Dut. 357; Wb. 58; B.-HdG. 32.—In full face. He is turned a little to the left and looks in that direction. He has a short grey beard, and white hair under a black cap. His large black velvet cloak shows only a little of his grey coat at the breast, on which hangs a double gold chain with a large cross. Brownish background. The light from the left at top touches the head. Half-length, without hands; almost life size.

Signed in the right centre, "R H L. 1630"; oak panel, octagonal, 26 inches by 22 inches.

Etched by W. Unger.

Mentioned by Vosmaer, pp. 88, 486; by Bode, p. 381; Dutuit, p. 27; Michel, p. 552 [437].

Transferred from the New Cabinet at the Schloss to the Kunsthaus as early as 1731, according to the new Cassel catalogue.

In the chief Cassel inventory of 1749, No. 3.

In the Louvre, Paris, 1806-15.

In the Cassel Gallery, 1913 catalogue, No. 231 (old No. 209).

372. **AN OLD MAN WITH A BALD HEAD.** Bode 72; Dut. 361; Wb. 61; B.-HdG. 136.—He is turned to the left, inclines his head forward, and looks straight before him. He has a fair reddish beard slightly tinged with grey. He wears a dark brown cloak. The light falls from the left at top full on the bald pate and touches the face. Half-length, without hands; a little below life size.

Signed on the right above the shoulder, "R H L. 1632"; oak panel, 20 inches by 15½ inches.

Mentioned by Vosmaer, p. 494; by Bode, p. 413; by Dutuit, p. 27; by Michel, pp. 110, 552 [84-5, 437].

In the chief Cassel inventory of 1749, No. 708.

In the Louvre, Paris, 1806-15.

In the Cassel Gallery, 1913 catalogue, No. 232 (old No. 210).

373. **AN OLD MAN WITH A STUBBLY GREY BEARD.** Bode 71; Dut. 362; Wb. 62; B.-HdG. 137.—He is turned a little to the left and looks straight before him. He has a dark cloak over a light brown coat, on which hangs a double gold chain with a medallion. Half-

length, without hands ; life size. The same old man is in a similar study in 405 (Metz Museum).

Signed in the right centre, "R H L van Ryn 1632" ; oak panel, 23½ inches by 19½ inches.

Mentioned by Vosmaer, p. 494 ; by Bode, p. 413 ; by Dutuit, p. 27 ; by Michel, pp. 110, 552 [85, 437].

In the collection of V. de Reuver, Delft ; it was there in 1709, No. 39 in the inventory, valued at 30 florins ; in 1724 the painter Ph. van Dijk offered 200 florins for it. *See* Hoet, ii. 396. Sold with the collection, 1750, to the Landgraf of Hesse.

In the collection of Wilhelm VIII., Landgraf of Hesse.

In the chief Cassel inventory, 1749, No. 555.

In the Palace, Cassel, 1783 catalogue, No. 963 in the first blue room.

In the Louvre, Paris, 1806-15.

In the Cassel Gallery, 1913 catalogue, No. 233 (old No. 211).

374. **A BARE-HEADED OLD MAN.** Sm. 372 ; Bode 74 ; Dut. 415 ; Wb. 60 ; B.-HdG. 309.—Almost in profile, with a thin grey beard and dishevelled hair. He is turned to the left and looks at the ground. His dark coat shows a little of the shirt in front. Pale light comes almost from the front. Brownish background. Half-length, about a third of life size. Painted about 1643-44. [Pendant to 375.] Cf. 789*b*, 790*h*.

Oak panel, 8 inches by 6 inches.

Mentioned by Bode, pp. 514, 567 ; by Michel, pp. 397, 552 [307, 437].

In the chief Cassel inventory, 1749, No. 658.

In the Palace, Cassel, 1783 catalogue, No. 96 in the blue corner cabinet.

In the Louvre, Paris, 1806-15.

In the Cassel Gallery, 1913 catalogue, No. 247 (old No. 225).

375. **AN ELDERLY JEW IN A FUR CAP.** Sm. 374 ; Bode 73 ; Dut. 416 ; Wb. 59.—About fifty. He is seen in full face, and has grey hair and a dark beard. He wears a dark brown robe, showing at the throat a narrow strip of the shirt. The light falls from the left. Brownish background, illumined to the right. Half-length, about two-thirds life size. Painted about 1645. [Pendant to 374.] Cf. 789*b*.

Oak panel, 8 inches by 6 inches.

Exact replicas are—

1. Bode 282 ; Dut. 417 ; Wb. 285 ; B.-HdG. 308.
   Oak panel, 10 inches by 7½ inches.
   Engraved in Filhol, i. 71, and Landon, ii. 58.
   Mentioned by Bode, pp. 514, 595 ; Dutuit, p. 35 ; Michel, pp. 397, 562 [307, 434].
   In the Louvre, Paris, old collection ; 1907 catalogue, No. 2546.
2. Oak panel, 8½ inches by 7 inches—originally 7½ inches by 6 inches. In the collection of the late Quincy A. Shaw, Boston.
3. In the Musée Lorin, Bourg, 1875 catalogue, No. 80—as a G. van den Eeckhout.
4. In the collection of the late Adolphe Schloss, Paris—

and in many other places and at several sales [cf. 471*i*].

Etched by Samuel van Hoogstraten, with the inscription "Jan van Leyden"; and by P. Louw.

Mentioned by Bode, pp. 514, 567; by Dutuit, p. 28; by Michel, pp. 397, 552 [307, 437].

In the chief Cassel inventory of 1749, No. 659.

In the Palace, Cassel, 1783 catalogue, No. 89 in the blue corner cabinet.

In the Louvre, Paris, 1806-15.

In the Cassel Gallery, 1913 catalogue, No. 248 (old No. 226).

375A. **A MAN WITH A STEEL GORGET AND A BLUE-BLACK COCK'S FEATHER.** B.-HdG. 548.—His cap is a dark purple. He is inclined to the left, but his head and eyes are turned towards the spectator. He has dark hair. He wears a dark brown cloak. Over the steel gorget is drawn a dull green neck-cloth. Under the cloak a triple gold chain hangs across the dark brown doublet. Grey background. The light falls from the left at top. Half-length, without hands.

Signed on the left, half-way up, "R H L 1631"; oak panel, 22½ inches by 18 inches.

Exhibited at the Chicago Art Institute, 1907, No. 1058; at the Hudson-Fulton Commemoration, Metropolitan Museum, New York, 1909, No. 76.

Sale.—John Corbett, London, June 18, 1904 (£588, P. and D. Colnaghi).

In the possession of the London dealers P. and D. Colnaghi.

In the collection of H. Teixeira de Mattos, Amsterdam.

In the collection of Frank G. Logan, Chicago.

376. **AN OLD MAN IN PROFILE WITH CLASPED HANDS.** Sm. 404; Bode 90; Dut. 438; Wb. 81; B.-HdG. 517.—In his seventies. He sits in profile to the left, looking in that direction. He has a thin grey beard. His coat, richly decorated with gold brocade, has a wide opening at the throat, showing the white shirt. Over the coat is a heavy black cloak lined with gold brocade. He wears a very wide hat adorned with a string of pearls. Dark background. Bright light falls from the left at top. Half-length; life size. Painted about 1667.

Canvas, 32½ inches by 28 inches.

Etched by A. Riedel and by C. G. Schultze, 1769.

Mentioned by Vosmaer, p. 578; by Bode, pp. 539, 570; Dutuit, p. 29; Michel, pp. 500, 553 [390-91, 438].

In the Dresden inventory of 1722, No. A. 252.

In the Royal Palace, Warsaw, 1763.

In the Dresden Gallery, 1908 catalogue, No. 1570.

377. **A RABBI WITH A GOLD CHAIN.** Sm. 451; Bode 87; Dut. 401; Wb. 78; B.-HdG. 296.—He sits, seen almost in full face, looking at the spectator. He leans his right arm on a pedestal. He has a beard, and long grey hair covered with a broad black cap. He wears a brown coat, with a gold chain and medallion on his breast, and a large dark velvet cloak. In his right hand is an Indian cane with a gold top. His gloved left hand holds the right-hand glove. Half-length; life size. Painted about 1645. The cap and cloak were completely repainted in the eighteenth century. "A picture of the highest excellence" (Sm.).

Canvas, 38 inches by 32 inches.

Engraved by Dauzel and P. Tanjé.

Mentioned by Vosmaer, p. 551; by Bode, pp. 497, 569; Dutuit, p. 29; Michel, pp. 305, 553 [233, 438].

In the collection of Prince de Carignan, Paris, from which it was acquired for Dresden in 1742, according to Hübner—but certainly before 1753.

In the Dresden Gallery, 1908 catalogue, No. 1571 [valued by Sm. in 1836 at £472 : 10s.].

377A. **A YOUNG MAN IN A DARK CAP WITH A BLUE FEATHER.** Sm. 394, 444, 452; Bode 86; Dut. 298; Wb. 77; B.-HdG. 270.—He stands, turned a little to the right, and looks in that direction. He rests his left hand, apparently, on his hip under his cloak, and holds his gloved right hand in front of him. He has a dark brown moustache and hair. He wears an iron gorget, and a dark cloak fastened in front by a gold chain. Bright light falls from the left on the right half of the face. Brown background. Half-length; life size.

Signed on the right at top, "Rembrandt f. 1643"; canvas, 30½ inches by 26½ inches.

Etched by C. G. Schultze, 1767 and 1769; by A. Riedel, 1755; by J. G. Hertel; by P. Tanjé.

Mentioned by Vosmaer, p. 534; by Bode, pp. 468, 569; by Dutuit, p. 29; by Michel, pp. 307, 553 [235, 438].

At Dresden since the time of the Guarienti inventory, before 1753.

In the Dresden Gallery, 1908 catalogue, No. 1565 [valued by Sm. in 1836 at £157 : 10s.].

377B. **A MAN IN A HIGH RED VELVET CAP TRIMMED WITH FUR.** Sm. 391 and 454; Bode 88; Dut. 424; Wb. 80; B.-HdG. 467.—He sits in an arm-chair, seen almost in a front view. He lays his arm on the arm of the chair and turns his head almost in profile to the left. He wears a coloured coat with a pattern and a grey cloak. Full light falls from the left on the face and shoulder. Dark grey background. Half-length; life size. Painted about 1656.

Canvas, 35½ inches by 27 inches.

Engraved by A. Riedel.

Mentioned by Bode, pp. 515, 569; by Michel, p. 553 [438].

At Dresden since 1765.

In the Dresden Gallery, 1908 catalogue, No. 1568 [valued by Sm. in 1836 at £200].

378. **AN OLD MAN WITH A WHITE BEARD LOOKING DOWN.** B.-HdG. 372.—About sixty-five. Almost in full face. He inclines his head slightly to the right and casts his eyes down, opening his mouth as if to utter a slight groan. A small red cap covers his white hair. He wears a dark coat. The light comes from the left. Dark background. Half-length; life size. Painted about 1650.

Signed, "Rembrandt f."; oak panel, 24½ inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 100.

Mentioned by Michel, p. 555.

Sale.—C. W. Lewis, London, 1871 (Dublin Gallery).

In the Irish National Gallery, Dublin, 1898 catalogue, No. 48.

379. **HEAD OF A YOUNG MAN.**—Seen almost in full face. He wears a plain brown dress. His disordered curls fall over his ears. Painted almost entirely in tones of brown and yellow. The hair is partly drawn in the wet pigment with the handle of the brush. Painted about 1629.

Circular, 8 inches in diameter; probably rectangular at first.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1909, p. 177.

Exhibited at Leyden, 1906, No. 52.

In the collection of Prince Liechtenstein about 1766—according to the inscription on a seal on the back.

In the collection of Count Tarnowski, Dzikow.

380. **AN OLD MAN WITH CLASPED HANDS.** Sm. 344; Bode 374; Dut. 428; Wb. 354; B.-HdG. 479.—About seventy. He sits in a red arm-chair at a table and rests his arms on the chair. He has dark hair turning very grey and a rough grey beard. He wears a black cap, and a dark brown cloak over a brownish coat. On the table to the left is a low reading-desk with an open book. Full light falls from the left at top on the face, beard, and hands. Dark background. Three-quarter length; life size. Painted about 1658.

Signed at foot, "Rembrandt f. 16 . ."; canvas, 40½ inches by 33 inches.

Engraved by De Fournier in the "Pitti Gallery"; by J. de Frey in the "Musée Français"; by T. Ver Cruys; by Masquelier in the "Musée Napoléon."

Mentioned by Vosmaer, p. 562; by Bode, pp. 538, 608; by Dutuit, p. 37; by Michel, pp. 450, 566 [350, 440].

In the Palazzo Pitti, Florence, 1894 catalogue, No. 16 [valued by Sm. in 1836 at £420].

In the Uffizi, Florence.

381. **A BEARDED OLD MAN IN A SMALL REDDISH-BROWN SLOUCH HAT.** B.-HdG. 311.—He is seen in full face looking slightly to the left. His brown beard is turning grey. He wears a brown cloak; part of his white shirt is seen at the breast. Strong light comes from the left. The background is illumined to the right. Half-length; about a third of life size. Painted about 1645; damaged by over-cleaning.

Oak panel, 9 inches by 8 inches.

A copy is in the Loeb collection, Caldenhof, near Hamm.

Sale.—J. Rendorp, Amsterdam, July 9, 1794, No. 53 (2 florins, Yver).

In the collection of John Graham-Gilbert, Yorkhill, Glasgow; bequeathed to the city by his widow in 1877.

In the Glasgow Art Gallery, 1911 catalogue, No. 811.

382. **AN OLD MAN WITH A RED CAP.**—He looks at the spectator. He has a grey moustache and beard. Strong light falls on his brow. Half-length; three-quarters life size. Painted about 1660.

Panel, 7½ inches by 6½ inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1909, p. 182.

This, or 383, was exhibited at the British Institution, London, 1858, No. 122.

In the collection of C. Jennens, London, about 1750; it passed by inheritance to the Howe family.

In the collection of Earl Howe, Gopsall.

383. **A MAN WITH LONG WHITE HAIR, MOUSTACHE, AND BEARD.**—In a red coat; turned to the right. Half-length; three-quarters life size. Painted about 1660.

Panel, 9½ inches by 8 inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1909, p. 181.

This, or 382, was exhibited at the British Institution, London, 1858, No. 122.

In the collection of C. Jennens, London, about 1750; it passed by inheritance to the Howe family.

In the collection of Earl Howe, Gopsall.

384. **AN OLD MAN WITH A SCAR ON HIS BROW.** Sm. 281; B.-HdG. 355.—In full face, turned a little to the right. He is bare-headed, with thin unkempt hair and a short grey moustache and imperial. He wears a brown robe, showing at the throat a narrow strip of the shirt. Greyish-brown background. The light falls from the left at top on the head. Half-length, without hands; life size. The subject is of the type called "Rembrandt's brother Adriaen." *See* the notes to 261 and 442; cf. 420, 423.

Signed on the left, half-way up, "Rembrandt f. 1650"; canvas, 31 inches by 26 inches.

Engraved by Albert Krüger in *Oud Holland*, ix. Etched in the *Recueil de Gravures* by J. B. P. Le Brun, Paris, 1809, ii. No. 153.

Mentioned by Dutuit, p. 14; by Michel, pp. 353, 565 [270, 440]; by Bode in *Oud Holland*, ix. p. 1.

In the possession of the Paris dealer J. B. P. Le Brun, 1809.

Sales.—S. Erard, Paris, April 23, 1832, No. 120 (1400 francs).

Sir W. W. Knighton of Blendworth Lodge, London, May 21, 1885.

In the collection of Sir C. J. Robinson, London, 1889.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 153.

In the Royal Gallery, The Hague, 1910 catalogue, No. 560.

385. **AN OLD MAN LOOKING DOWN.** B.-HdG. 576.—Turned to the left, in a three-quarter view, and looking in that direction. He wears a black cap adorned with a gold chain. He has white hair and a short and stubbly white beard. He wears a dark red cloak, trimmed with fur, over a red coat, on the breast of which is a double gold chain with a medallion. Brownish-grey background. The light falls from the left at top. A small half-length, without hands.

Signed on the right at top, "Rembrandt f. 1643"; oak panel, 8 inches by 6 inches.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 74.

In the collection of M. Bromberg, Hamburg.

386. **A MAN WITH A POINTED BEARD.** B.-HdG. 568.

—He is inclined to the left; his head and eyes are turned towards the spectator. He wears a broad black velvet cap on his bushy hair; he has a short and well-trimmed beard. He is in a black cloak, over which falls a rich gold chain; the cloak is open at the throat. Dark background. The light falls from the left at top. Half-length, without hands; life size.

Signed on the left above the shoulder, "Rembrandt f. 1635"; oak panel, 20 inches by 15½ inches.

Sale.—J. Ghijs, widow of P. A. Bonenfant, Zoeterwoude, April 19, 1775, No. 1 (36 florins, Van Pottum).

In the possession of the London dealer Martin H. Colnaghi.

In the possession of the Paris dealer C. Sedelmeyer.

In the collection of Rodman Wanamaker, Philadelphia.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," xi. 1911, No. 26.

In the collection of H. Budge, Hamburg.

387. **A RABBI WITH A FLAT CAP.** Bode 165; Dut. 378; Wb. 140; B.-HdG. 201.—He is seen in full face, inclining his head sideways to the right. His beard is turning grey. He wears a flat black cap, under which a coloured veil is seen at the forehead and falling on the shoulders. He wears a black velvet cloak, under which a breast-plate richly worked in gold hangs from a chain round his neck. The light comes from the left at top. The brownish-grey background is fairly light, and is encirled with a black oval stone frame. Half-length, without hands; life size. Cf. 803*a*.

Signed on the left below the centre, "Rembrandt f. 1635"; mahogany panel, rounded at top, 28 inches by 24 inches.

A contemporary copy, under the name of Eeckhout, is in the Suermondt Museum, Aachen, 1883 catalogue, No. 156; it was acquired from the collection of Jacob de Vos, junior, Amsterdam, 1883. Another copy is in the Rumjanzoff Museum, Moscow, 1901 catalogue, No. 579. A small copy of more recent origin was in the sale:—Earl of Ellenborough and others, London, April 3, 1914, No. 67 (£840).

Mentioned by Vosmaer, p. 508; by Bode, pp. 415, 582; Dutuit, p. 33; Michel, p. 556 [431].

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 90.

In the collection of King George III.; in the Royal inventory about 1760-1770, as noted by L. Cust.

In the Hampton Court Gallery, 1898 catalogue, No. 381.

388. **AN OLD MAN IN PROFILE.** B.-HdG. 556.—He is turned to the left, and bends forward, looking down. He has stubbly grey hair and beard, and wears a black coat. Light grey background. The light falls from the left at top. A small half-length, without hands. Painted about 1630.

Signed on the right at top with the monogram; oak panel, 7½ inches by 6½ inches.

In the Royal picture gallery, Copenhagen, as early as 1775; removed from the store-room into the Museum, 1900.

In the Copenhagen Museum, 1904 catalogue, No. 279*b*.

389. **AN OLD MAN WITH A WHITE BEARD AND WHISKERS.**—He is turned a little to the left and looks in that direction. He wears a plain dark coat; his head is bare. The light comes from the left, leaving the right side of the face in shadow. Half-length, without hands; life size. Painted about 1630.

Panel.

Mentioned by Karl Madsen, *Billeder af Rembrandt*, 1911, p. 69.

In the collection of Consul West, whence it came in 1809 to the Danish State.

In the Copenhagen Museum, 1827 catalogue, No. 511.

At Gottorp Castle since 1843.

In the Copenhagen Museum store-room.

At Fredensborg Castle since August 1871.

In the Copenhagen Museum since 1909.

390. **AN OLD MAN WITH STUBBLY WHITE HAIR AND BEARD.** Sm. 439 and 384*; B.-HdG. 555.—He is turned to the right and looks at the spectator. He has a dark brown cloak. The background is greyish brown. The light falls from the left at top. A small half-length, without hands; painted about 1630, and not dated 1639 (as Sm. said, on the authority of Longhi's print).

Oak panel, 8 inches by 6½ inches.

Etched by H. de Thier, 1633. Engraved in an oval by G. Longhi, 1800, in the Gavazzeni collection.

Exhibited at Amsterdam, 1898, No. 12.

In the collection of F. Gavazzeni, Milan.

In the collection of H. G. Bohn, London.

In the collection of Percy Macquoid, London.

In the collection of J. O. Gottschald, Leipzig, 1901 catalogue, No. 25; bequeathed in 1903 to Leipzig.

In the Leipzig Town Museum, 1909 catalogue, No. 804.

391. **AN ELDERLY MAN WITH A STICK IN HIS HANDS (or, Portrait of a Jew Merchant).** Sm. 415; Dut. 429; B.-HdG. 384.—He sits in profile to the right and turns towards the spectator. He has a dark beard. He wears a brown fur cap with a bright feather and a grey silk doublet with full slashed sleeves; a red cloak hangs over his left shoulder and his knees. The right arm rests on the arm of the chair. Dark background. Full light from the left falls across the figure. Seen to the knees; life size. Painted about 1650.

Canvas, 53 inches by 41 inches.

Engraved by John Burnet; by J. Rogers in Jones's *National Gallery*; by G. Shenton.

Mentioned by Vosmaer, pp. 367, 564; by Bode, pp. 497, 583 note; Dutuit, p. 32; Michel, pp. 432, 556 [431].

Exhibited at the British Institution, London, 1815, No. 34.

In the collection of Sir George Beaumont, Bart., London; presented to the nation, 1826 [valued by Sm. in 1836 at £525].

In the National Gallery, London, 1911 catalogue, No. 51.

392. **A JEWISH RABBI.** Sm. 351 and 459; Bode 177;

Wb. 130; B.-HdG. 469.—With a long dark beard, moustache, and hair. He is in full face; the head and the eyes are turned a little to the right. The forehead is wrinkled. He wears a brown coat and a dark cap. The light falls from the left at top on the lower part of the face. Dark background. Half-length, without hands; life size. Painted about 1657. Apparently the same model as the so-called "P. C. Hooft" (413).

Signed, "Rembrandt f."; canvas, 30 inches by 26 inches.

Engraved in mezzotint by T. Watson while in the collection of the Duke of Argyll. Also engraved by J. Watson, with a hat instead of a cap, according to Sm. 459.

Mentioned by Vosmaer, pp. 354, 558; by Bode, pp. 516, 584; by Michel, pp. 432, 556 [336, 431].

In the collection of the Duke of Argyll.

In the collection of Jeremiah Harman, Woodford, 1836 (Sm.).

Sale.—J. Harman, London, May 17, 1844 (£430, Farrer); acquired by the National Gallery, 1844 [for £473 : 11s.].

In the National Gallery, London, 1911 catalogue, No. 190.

393. **AN OLD MAN (or, A Burgomaster).** Sm. Suppl. 6; B.-HdG. 512.—About sixty-five. He sits turned to the right and looks at the spectator. He holds in his left hand a tall Spanish cane. His beard and hair are turning grey; he wears a yellow cap with a white band. Over his white under-garment is a reddish-brown cloak which he holds together over his knees with the right hand. Dark background. Full light falls from above to the left on the head, breast, and hand. Seen to the knees; life size. Painted about 1661. Formerly identified as J. Lutma. [Pendant to 857.]

Canvas, 51 inches by 38 inches.

Exhibited at the British Institution, London, 1837, No. 73, and 1858, No. 100.

In the collection of Sir W. Middleton, Bart., London, 1837.

In the collection of Lady de Saumarez, London; acquired from Lord de Saumarez in 1899 for the National Gallery with pendant (for £15,050 the pair).

In the National Gallery, London, 1911 catalogue, No. 1674.

394. [Identical with 742.]

395. **A JEW IN A BROAD BLACK HAT, SEATED.** B.-HdG. 312.—He sits, turned a little to the right, and looks at the spectator. He has dark brown hair and a dark beard. On his dark coat lies the loose shirt collar with tassels. Below, the hands clasped in front of the body are partly visible. Pale light from the left touches the face. Dark background. Half-length; about a third of life size. Painted about 1645.

Signed on the right above the shoulder, "Rembrandt f."; oak panel, with a flattened curve at top, 15 inches by 12 inches.

Exhibited in the Royal Academy Winter Exhibition, London, 1899, No. 11 [as "A Burgomaster"].

In the collection of Sir John Neeld, Bart., Grittleton House.

In the collection of Sir Audley W. Neeld, Bart., Grittleton House, 1899.
In the possession of the London dealers T. Agnew and Sons.

396. **A JEW.** Sm. 330; Bode 213; Dut. 419; Wb. 189; B.-HdG. 310.—He sits, turned half-left, and looks straight before him. He has a brown beard. He wears a dark cap and a brown coat trimmed with fur. Full light comes from the front. Dark background, slightly illumined on the left at foot. Half-length; about a third of life size. Painted about 1645.

Oak panel, 8 inches by 6 inches.

A copy was in the sale:—E. Moll the elder and others, Amsterdam, December 15, 1908, No. 119 (800 florins).

Engraved by J. Fittler from a drawing by W. Craig in the *Stafford Gallery*, iii. No. 70.

Mentioned by Bode, pp. 514, 587; by Dutuit, p. 45; Michel, p. 557 [432]; Waagen, ii. 42.

In the collection of the Marquess of Stafford.

In the collection of Lord Francis Egerton, 1836 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 136.

397. **A RABBI IN A HEAVY FUR CLOAK.** Sm. 264; Wb. 138; B.-HdG. 200.—He stands, turned half-left, and looks at the spectator. He has a fine white beard. The upper part of the face, to below the eyes, is shaded by a flat velvet cap. At the breast is a gilt clasp. The cloak has loose sleeves. The left hand in front of the body is only seen in part. Three-quarter length; life size. Painted about 1632.

Canvas, 39 inches by 30 inches.

Engraved by P. Louw.

Mentioned by Waagen, ii. 6; by Dutuit, p. 33.

Exhibited at the British Institution, London, 1826, No. 16; 1827, No. 34; 1831, No. 42.

In the Royal collection, Buckingham Palace, London; not in the catalogue, because it was not formerly exhibited in the gallery [it was in the collection in 1836 (Sm.)].

398. **A MIDDLE-AGED RABBI.** Sm. 447; Bode 203; Dut. 383; Wb. 176; B.-HdG. 203.—He is seen in full face and looks at the spectator. He has a cultured face, dark eyes, grey hair, and a big grey beard. He wears a black cap over a dark greenish-grey cloth fastened on the forehead with a gold clasp, and a dark, almost black, cloak over a dark green doublet with gold fringes at the breast and a golden girdle. Dark background. Strong light falls from the left on the brow, the right cheek, and the nostrils. Half-length, without hands; life size. Painted about 1635.

Signed on the right, half-way up, "Rembrandt f. 163 ." (the paint with the last figure is rubbed off); oak panel, 28½ inches by 22 inches.

Exhibited at Amsterdam, 1898, No. 37; at the British Institution, London, 1818, No. 112, 1844, No. 2, 1855, No. 65, and 1867, No. 61; at the Royal Academy Winter Exhibition, 1899, No. 34.

Mentioned by Bode, pp. 414, 586; by Dutuit, p. 44; Michel, pp. 218, 557 [168, 432].

In the collection of the Earl of Derby, London [it was there in 1836 (Sm.)].

399. **AN OLD MAN OF ABOUT SIXTY-FIVE.** Sm. 327; Bode 152; Dut. 437; Wb. 179; B.-HdG. 380.—He sits in an arm-chair, seen in full face. His sunken features have a thoughtful air. He has a thin beard and short hair. He wears a dark cap and a brownish-red coat lined with brown, cut out square on the breast and held together with a chain round the shoulders. The under-garment of rough white woollen stuff is seen beneath the coat. He has a dark cloak trimmed with fur and lined with red. Both his arms lean on the arms of the chair; the left hand apparently rests on a stick. Dark background. The light falls from the left on the face and the white under-garment. Half-length, without hands; life size.

Signed on the left, on a level with the shoulder, "Rembrandt f. 1651"; canvas, 31½ inches by 26 inches.

Mentioned by Bode, pp. 540, 580; by Dutuit, p. 44; Michel, pp. 500, 555 [336, 390, 432].

Exhibited at Amsterdam, 1898, No. 83; at the British Institution, London, 1837, No. 10, and 1867, No. 51; at the Royal Academy Winter Exhibition, 1899, No. 10.

In the collection of the Duke of Devonshire; formerly at Chiswick House, now at Devonshire House, London [it was in the collection, 1836 (Sm.)].

400. **AN OLD MAN WITH A HIGH FUR CAP.** B.-HdG. 587.—He is turned to the left and looks in that direction. His beard is turning grey. He wears a brownish cloak trimmed with fur. A small half-length, without hands. Painted about 1654. The same model as in 363 (Berlin) and 450 (Sir F. Cook), and painted at the same time.

Panel, 11½ inches by 9½ inches.

Exhibited at the National Loan Exhibition, Grafton Galleries, London, 1909-10, No. 41.

In the collection of V. H. Crosby.

In the collection of Mrs. H. H. Hallahan.

In the possession of the London dealers Dowdeswell.

In the collection of Leopold Hirsch, London.

401. **AN OLD MAN OF ABOUT SEVENTY.** Bode 224; Dut. 440; Wb. 228; B.-HdG. 516.—He sits, seen in full face, turns his head a little to the right, and looks straight before him. He wears a black fur cloak fastened at the breast by a gold clasp with two pearls. He has thick grey hair and beard. On his head is a black cap. His right hand, seen only in part, holds a stick with a gilt top. Full light touches the right half of the face. Dark background. Half-length; life size.

Signed on the right at top, "Rembrandt f. 1667"; canvas, 28 inches by 23 inches.

Mentioned by Bode, pp. 539, 588; by Dutuit, p. 47; Michel, pp. 500, 558 [390, 433]; Waagen, iv. 98.

Exhibited at Amsterdam, 1898, No. 121; at the Royal Academy Winter Exhibition, London, 1899, No. 17.

In the possession of the London dealer T. Emmerson.

In the collection of J. G. Verstolk van Soelen, The Hague, No. 40; sold as a whole in 1846 to Thomas Baring, Humphrey Mildmay, and Lord Overstone.

In the collection of Thomas Baring, London.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 85.

402. **A WHITE-BEARDED OLD MAN IN A REDDISH-BROWN CAP.**—B.-HdG. 585.—He is inclined to the right, turns his head round to the spectator, and looks down. He has curly grey hair. His light brown coat shows the shirt at the throat; his right hand is half hidden in it. Greyish-brown background. The light falls from the left at top. Half-length; life size.

Signed on the right on a level with the shoulder, "Rembrandt f. 1656"; canvas, 26 inches by 22½ inches.

In the possession of Sir George Donaldson, London.

In the collection of Sir J. B. Robinson, London.

403. **AN ELDERLY MAN WITH A CURLY GREY BEARD.** B.-HdG. 581.—He is inclined to the left and turns his face and eyes towards the spectator. He has curly brown hair. He wears a black velvet cap adorned with a thin gold chain, and a black cloak. Dark neutral background. The light falls from the left at top. Half-length, without hands; life size. Painted about 1645.

Oak panel, 30 inches by 24 inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 143.

In the collection of Sir Henry St. John Mildmay, London.

In the possession of the dealers M. Knoedler and Co., London.

In the collection of W. K. Bixby, St. Louis.

404. **AN OLD MAN OF ABOUT SEVENTY.** B.-HdG. 377.—He is turned to the right and looks before him. He is bare-headed, with thin white hair on the temples and a white beard. He wears a dark brown fur cloak over a dull red coat. Dark background. Full light falls from the left at top on the brow and touches the face. Half-length; life size. Cf. 803*a*.

Signed on the right, half-way up the edge, "Rembrandt f. 1651"; canvas, 24 inches by 20 inches.

Exhibited in the Leipzig Town Museum, 1888.

In the collection of Freiherr Speck von Sternburg, Lützschena, 1889 catalogue, No. 203.

405. **AN OLD MAN WITH A BLACK CAP.** Bode 102; Dut. 373; Wb. 97; B.-HdG. 143.—He is turned a little to the right and looks straight before him. He wears a black cap with a narrow gold band on his abundant white hair. His soft and curly white beard falls on his brown coat. On his breast, over the outer garment, hangs a narrow chain of several strands. Half-length, without hands; life size. Very

closely related in composition and colour to the study of a head after the same model at Cassel (373). Wrongly identified as a portrait of C. Le Goulon, great-uncle of the donor.

Signed on the right, "Rembrandt f. 1633"; oak panel, oval, 18 inches by 16½ inches.

An old copy is in the possession of A. J. ten Breul, The Hague; it was exhibited at Utrecht, 1894, No. 418. Another copy is in the Gower collection, Nîmes Museum, No. 109.

Engraved by G. Longhi, 1800.

Mentioned by Vosmaer, p. 520; Dutuit, p. 30; Michel, pp. 111, 554 [85-86, 435].

In the collection of Balthasar, Marquis d'Ourches, who gave it to Metz in 1866.

In the Metz Museum, 1891 catalogue, No. 103.

406. **AN OLD MAN WITH A WHITE BEARD AND LUXURIANT HAIR.**—His hair falls in curls over his ears. He is turned a little to the right. Over his shoulders falls a dark cloak, open at the breast. The eyes are in shadow. Half-length, without hands. Painted about 1661.

Panel, 10½ inches by 8 inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1912, p. 188.

In the possession of the Paris dealer S. Bourgeois.

In the collection of the late Sir W. C. Van Horne, Montreal.

407. **A YOUNG RABBI WITH A BLACK CAP.** B.-HdG. 509.—About thirty. He is seen in full face and turns his head round a little to the right. He has dark grey hair and beard and a pale complexion. He wears a dark grey coat. Dark background, slightly illumined on the right. The light falls from the left at top on the face. Half-length, without hands; life size.

Signed on the right at top, "Rembrandt f. 1661"; canvas, 25½ inches by 22½ inches.

In the Cotaner collection.

In the collection of the Marquise de la Genia, Spain.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 70.

In the possession of Duveen Brothers, Paris.

In the possession of M. Knoedler and Co., London.

In the collection of the late Sir W. C. Van Horne, Montreal.

408. **AN OLD MAN WITH A FLAT SLASHED CAP.**—He is seen in full face and looks straight before him. He has long hair falling on his shoulders and a white beard. He wears a plain cloak, open at the breast and exposing the under-garment. Half-length, without hands. Painted about 1655.

Canvas, 24 inches by 20 inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1912, p. 181.

Exhibited in Paris, 1911, No. 133.

In the possession of L. Lesser, London.

In the possession of F. Kleinberger, Paris, 1911 catalogue, No. 58.

In the collection of M. van Gelder, Uccle, near Brussels; recently sold to Sir W. C. Van Horne.

In the collection of the late Sir W. C. Van Horne, Montreal.

408*a*. **A MAN OF ABOUT FORTY.** B.-HdG. 515.—Seen almost in full face and looking straight before him. He has a stubbly dark beard. A flat dark cap covers his dark hair, which is fairly long. He has a black coat. The background is rather dark. A bright light illumines only part of the right cheek and the point of the nose. Painted about 1665.

Signed in the right centre, "Rembrandt f. 166." (the last figure is cut off); oak panel, 19 inches by 14 inches.

In the collection of the Marquess of Lothian, Newbattle Abbey.

409. **A RABBI WITH A GREYISH BEARD.** Bode 169; Dut. 382; Wb. 221; B.-HdG. 202.—He sits, seen in full face. He wears a velvet cap, adorned with several gold chains and with a medallion in front, and a dark cloak trimmed with fur. His breastplate has gold lace and a broad gold ornament on the upper edge. A portion of the white shirt is visible. Over the shoulders a heavy gold chain hangs down in front, carrying a medallion with three pearls. Full light falls from the left on the face and bust. Dark background. Half-length, without hands; life size. Painted about 1635.

Oak panel, 25 inches by 20½ inches.

Engraved by J. Young in the "Leigh Court Gallery," 1822, No. 58.

Mentioned by Bode, pp. 414, 583; by Dutuit, p. 47.

Sale.—Sir Philip Miles of Leigh Court, London, June 16, 1884.

In the collection of Prince Demidoff, San Donato, 1885.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 82 in the *édition de luxe* of the catalogue.

In the Morell collection, Newhaven, U.S.A.

410. **An Old Man with a White Beard.** Bode 379; Wb. 362; B.-HdG. 33.—Seen almost in full face, he leans his head on his right shoulder and looks before him. A cap of deep purple with gold stripes is set awry on the right side of the head. He wears a dark grey coat with broad gold lace. Half-length; life size. Some of the hairs of the beard are drawn in the wet pigment with the handle of the brush. Dark grey background.

This picture, which the author does not know from personal inspection, was painted from the same model as a series of heads of old men by J. Lievens, and is therefore regarded by some as the work of that artist. In any case, it was painted about 1630.

Oak panel, 23½ inches by 18½ inches.

Mentioned by Bode, p. 609.

Exhibited at the British Institution, London, 1821, No. 78; at Naples, 1879.

In the collection of G. J. Cholmondeley, London.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 198.

In the collection of E. G. Fabbri, New York.

411. **A MAN TURNING HIS HEAD ROUND ON HIS SHOULDER.** Bode 98; Dut. 336; Wb. 93; B.-HdG. 459.—About forty-five. He stands in profile to the right and looks at the spectator. A red cloak lined with yellow is thrown over his right shoulder. A high and broad black cap, light in tone, covers his long brown curls. He has dark eyes, a vivid complexion, and a slight moustache. Full light from the left touches the head. The background is illumined on the right. Half-length, without hands; below life size.

Signed on the right at foot, "Rembrandt f. 1659"; oak panel, 15 inches by 12 inches.

Exhibited at Amsterdam, 1898, No. 103.

Mentioned by Bode, p. 571; by Dutuit, p. 42; Michel, pp. 450, 563 [350, 435].

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 140.

In the collection of E. F. Weber, Hamburg.

In the collection of Maurice Kann, Paris.

In the possession of Gimpel and Wildenstein, New York.

412. **AN OLD MAN OF ABOUT SIXTY.** B.-HdG. 376.—He is seen almost in full face. His head is bent a little to the left; he looks down. His beard is turning white; on his white hair is a red cap. The dark robe is held together over the light under-garment with a jewelled gold clasp. Dark background, illumined above. The light falls from the left at top across the face. Half-length, without hands; life size.

Signed on the right at top, "Rembrandt f. 1650"; canvas, 27 inches by 22 inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 95.

In the possession of T. Agnew and Sons, London.

In the collection of George J. Gould, New York.

413. **A BEARDED MAN BEFORE A BUST OF HOMER (or, The Savant).** Sm. 302; Bode 139; Dut. 316; Wb. 159; B.-HdG. 385.—He stands, with his left hand on his hip, and rests his right hand on a bronzed bust of Homer which stands before him on a table to the left. He looks thoughtfully at the bust. The table is covered with a coloured Smyrna carpet. He wears a broad flat cap of a dark colour on his long brown hair; he has a dark brown beard. Over his black coat is a white cloak of thin material with loose sleeves; it is half-open. From the right shoulder to the left side hangs a gold chain of several strands with a medal. Dark background. Strong light falls from the left at top on the lower half of the face and the sleeves. Half-length; life size. [Cf. 392.]

Signed to the left on the table, "Rembrandt f. 1653"; canvas, 54½ inches by 52½ inches.

The old identification of the subject as Pieter Cornelisz Hooft is untenable, for the features bear no resemblance to those of Hooft, who died in 1647. Professor J. Six suggests that it is a portrait of Torquato Tasso; see *Oud Holland*, 1897, p. 4. W. R. Valentiner in the New York catalogue thinks it more probably an ideal portrait of Virgil.

Exhibited in the British Institution, London, 1815, No. 39; in the Royal Academy Winter Exhibition, 1893, No. 125; in the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 97.

Mentioned by Vosmaer, p. 551; by Bode, pp. 501, 578; by Dutuit, p. 43; by Michel, p. 555 [432].

In the collection of Sir Abraham Hume, Ashridge Park, 1836 (Sm.).

In the collection of Earl Brownlow, Ashridge Park.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 65.

In the possession of Duveen Brothers, Paris.

In the collection of Mrs. Collis P. Huntington, New York.

414. **A JEW SEATED IN A BLACK CUSHIONED CHAIR.** B.-HdG. 586.—He is turned to the left and looks straight before him. He wears a reddish-brown doublet under a dark brown coat lined with fur, and a tall black felt cap with a yellow cord. The hands crossed on the knees are partly seen. Greenish-grey background. Half-length; life size. Painted about 1657.

Signed in the right centre, "Rembrandt 16—" (the last two figures are damaged); canvas, 33 inches by 27 inches.

Exhibited in the Royal Gallery, The Hague, 1908-9.

In the collection of Paul Delaroff, Petrograd.

In the possession of T. Agnew and Sons, London.

In the collection of O. H. Kahn, New York.

415. **AN OLD MAN IN FULL FACE.** Bode 293; Dut. 381; Wb. 292, 299; B.-HdG. 204.—He looks down to the left. His face is deeply lined; he has dark eyes, dishevelled curls, and a grey beard. His purplish-grey robe shows the open shirt at the breast. Strong light from the left touches the right half of the face and the shirt. Dark background illumined to the right. Half-length, without hands; life size.

Signed on the right above the shoulder, "Rembrandt f. 1635"; oak panel, 26½ inches by 21½ inches.

Engraved by Jacquemart in the *Gazette des Beaux-Arts* and the Demidoff sale-catalogue.

Exhibited at Amsterdam, 1898, No. 34.

Mentioned by Vosmaer, p. 508; Bode, p. 589; Dutuit, pp. 21, 51; Michel, pp. 217, 563 [167, 435].

Sales.—Auguiot, Paris, March 1, 1875 (3200 francs).

Prince Demidoff, San Donato, March 15, 1880, No. 1035.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 127.

In the collection of Léopold Goldschmidt, Paris, 1898.

In the possession of T. Agnew and Sons, London.

In the collection of R. W. Hudson, London.

In the collection of F. O. Matthiessen, New York.

In the possession of G. Fischhof, New York.

In the collection of W. B. Leeds, New York.

416. **AN OLD MAN ALMOST IN FULL FACE.** B.-HdG. 140.—He turns his head and his eyes slightly to the left. He has thin grey hair under a dull yellow cap, and a stubbly white beard. His complexion is a vivid red. He wears a red coat fastened with four buttons in front;

a gold medal on a black ribbon hangs on the breast. Over the coat is a black cloak lined with fur. Full light falls from the left at top on the face. Dark background. Half-length, without hands; life size. Painted about 1632.

Signed with a forged signature, "Rembrandt 1648"; oak panel, 24½ inches by 19 inches.

A copy is in the Gotha Museum, 1890 catalogue, No. 180. A second copy was in the sale :—C. A. C. Ponsonby and others, London, March 28, 1908, No. 123.

A zincotype after a drawing by R. Raudner is given in Bode, *Bilderlese aus kleineren Sammlungen Deutschlands*, ii. (Oldenburg Gallery), p. 33.

Mentioned by Michel, p. 112 [86]; Bode, *Bilderlese*, ii. 32.

From the description, apparently identical with a half-length of an old man in the sale :—Abbé Demié, Paris, June 11, 1772 (600 francs); a pendant to 464*a*.

In the Grand Ducal Gallery, Oldenburg, 1890 catalogue, No. 195 (in the old collection).

417. **AN OLD MAN TURNED TO THE RIGHT.** Bode 116; Dut. 363; Wb. 111; B.-HdG. 141.—He looks sideways at the spectator. He has thick and rather curly grey hair and a large grey beard, and wears a dark cloak. Pale sunlight falls from the left. Light grey background. Half-length, without hands; life size. The same man is seen in a study of a head, probably by Lievens, at Schwerin, 1882 catalogue, No. 854.

Signed on the right, close to the shoulder, "R H L van Ryn 1632"; oak panel, 26½ inches by 20 inches.

Etched by L. Kühn in Bode, *Bilderlese aus kleineren Sammlungen Deutschlands*, ii. (Oldenburg Gallery), p. 32.

Mentioned by Bode, p. 413; Dutuit, p. 30; Michel, pp. 112, 554 [86, 439].

In the Grand Ducal Gallery, Oldenburg, 1890 catalogue, No. 194; it was there in 1823.

418. **A BEARDED JEW.** Wb. 204; B.-HdG. 313.—He inclines his head forward. He has long brown curls under a high fur cap. He wears a plain brown coat, exposing at the breast the red under-garment and the plain shirt-collar. Pale light falls from the left on the right cheek. Dark background. Half-length; about a third of life size. Painted about 1646. Apparently a study for a Christ.

Oak panel, 12½ inches by 9 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1881, No. 72, and 1899, No. 14.

In the collection of the late Lady Cowper, Panshanger.

In the collection of the late Lady Desborough.

419. **A CAREWORN OLD MAN.** Sm. 346; Bode 280; Dut. 390; Wb. 286; B.-HdG. 142.—He is seen in full face, with his head bent forward. His right hand is laid open on his breast. He has a stubbly beard turning grey and dark curly hair which is thin on top. He wears a brown coat. Fairly strong light falls from the left at top across the

head. The background is rather light. Half-length, with one hand; life size.

Signed on the right above the arm, "Rembrandt f. 163–" (the last figure, now illegible, was probably 3, though the 1907 catalogue suggests 8); oak panel, oval, 28 inches by 22 inches.

Etched by Claessens in the *Musée Français*; Landon, ii. 63; Filhol, i. 17.

Mentioned by Vosmaer, p. 518; Dutuit, p. 35; Michel, p. 562 [434].

In the Louvre, Paris, old collection, 1907 catalogue, No. 2544 [it was valued by the experts in 1816 at £320 (Sm.)].

420. **A MAN OF ABOUT FIFTY.** B.-HdG. 357.—Called Rembrandt's brother Adriaen. He is seen almost in full face, looking a little to the right. A small medallion hangs from a gold chain on his breast. He has curly white hair and a small white moustache and imperial. He wears a brown cloak over a dark grey coat, over the collar of which falls the plain unstarched shirt-collar. Dark greenish-grey background. The light falls from above to the left, touching the right side of the face. Half-length, without hands; life size. Painted about 1650. As to the identity of the sitter, *see* note to 261; cf. 384, 423, 426, 442.

Canvas, 28 inches by 22 inches.

Old copies exist in the collections of Dr. Werner Weisbach, Berlin, and Lord Northbrook, London.

Etched by G. F. Schmidt.

In the collection of Stanislaus Poniatowski, King of Poland, Warsaw.

In the collection of Count Felix Nicholas Potocki, Paris; exhibited on loan in the Louvre.

421. **A MAN FACING RIGHT.** Bode 287; Dut. 330; Wb. 284; B.-HdG. 471.—He holds a tall stick in his left hand and looks straight before him. He has a small fair moustache and imperial. He wears a black cap on his brown curls, which fall on his shoulders, and a dark brown coat. Full light falls from the left. Well-lighted background. Half-length; life size.

Signed on the right at foot, "Rembrandt f. 1657" (the 1907 catalogue says 1651); canvas, 33 inches by 26 inches.

Mentioned by Vosmaer, p. 549; Bode, pp. 516, 597; Dutuit, p. 35; Michel, pp. 457, 562 [356, 435].

In the La Caze collection, Paris; bequeathed to the Louvre, 1869.

In the Louvre, Paris, 1907 catalogue, No. 2551.

422. **A YOUNG MAN WITH LONG DARK CURLS.** Sm. 260; Bode 281; Dut. 333; Wb. 283; B.-HdG. 457.—About thirty. Standing. He has a short moustache. He wears a broad cap adorned with a gold chain. His dark coat with gold buttons is half-open at the breast, showing the shirt. His left hand is in his coat. The light comes from the left at top. Dark background. Half-length, with one hand; life size.

Signed, "Rembrandt f. 1658"; canvas, 29 inches by 24 inches.

Etched by J. S. King in *L'Art* and Dutuit, iii.

Mentioned by Vosmaer, pp. 357, 558; Bode, pp. 435, 595; Dutuit, p. 35; Michel, pp. 457, 562 [356, 434].

Sale.—G. Braamcamp, Amsterdam, July 31, 1771 [225 florins, according to Sm.].

In the Musée Napoléon, Paris.

In the Louvre, Paris, 1907 catalogue, No. 2545 [valued by the experts, 1816, at £200].

423. **AN OLD MAN WITH A GREY MOUSTACHE AND A SMALL GREY BEARD.**—Called Rembrandt's brother Adriaen. Seen in full face. The head and eyes are turned a little to the left. He wears a broad-brimmed hat and a plain brown coat. The light comes from the left and touches most strongly on the nose. Half-length. Painted about 1654. As to the identity of the sitter, *see* 261 ; cf. 384, 420, 426, 442.

30½ inches by 25½ inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1912, p. 186.

Sales.—London, June 16, 1860, No. 64 (£17 : 17s., bought in) ; as a portrait of the painter.

London, July 12, 1912, No. 88 (£6090, Huggins).

In the possession of F. Kleinberger, Paris.

In the collection of Carlos de Beistegui, Paris.

424. **AN ELDERLY MAN WITH A SAD FACE.** B.-HdG. 580.—He is seen in full face, with his head turned a little to the left, looking at the spectator. His dishevelled hair falls over his brow ; he has an unkempt grey beard. He wears a dark cloak. Dark background. The light falls from the left at top. A small half-length, without hands. Painted about 1645. The same model as in 429 (A. Schloss) and 433 (Warneck).

Oak panel, 9 inches by 7½ inches.

Exhibited at Leyden, 1906, No. 41.

In the Cavens collection, Brussels.

In the possession of F. Kleinberger, Paris.

425. **A RABBI SEEN IN FULL FACE.** B.-HdG. 292.—He looks at the spectator ; his face is turned a little to the left. He has blue eyes and a grey beard. A coloured cloth is wound round his head and covered with a broad black hat. His right hand is on his breast ; his left hand is half hidden in the coat below. Over his light brown undergarment, exposed in front, he wears a large dark cloak, fastened on the breast with a broad gold clasp. Pale light from the left at top touches the face. Greyish-brown background. Half-length ; life size. Cf. 790*c*.

Signed on the right below the shoulder, "Rembrandt f. 1642" ; cedar panel, 30 inches by 24 inches.

A copy is in the Augsburg Museum, No. 570.

Etched by J. Daullé.

Mentioned by Michel, p. 564 [435].

Exhibited at Amsterdam, 1898, No. 53 ; in Paris, 1911, No. 119.

In the collection of Sir A. Aston, England.

Sale.—Anonymous, London, 1891.

In the collection of Jules Porgès, Paris.

426. **An Old Man with an Eye-Glass in his Right Hand.**

B.-HdG. 358.—He leans his hand on a ledge. He is turned to the right and looks in that direction. He has a short grey beard and ill-trimmed side-whiskers; he wears a black cap on his grey hair. He has a black coat with red sleeves. His white shirt is exposed at the throat, the breast, and the upper part of the arm. A stick leans against his right shoulder. The light falls from the left on the right half of the face. Half-length; life size. Painted about 1650. The sitter belongs to the type known as Rembrandt's brother Adriaen. Pendant to 317; *see* note on that picture. [Cf. 420, 423.]

Oak panel, 22 inches by 17 inches.

Exhibited at Amsterdam, 1898, No. 73; in Paris, 1911, No. 113.

In the collection of the Marquess of Ely, London, 1891 (£262 : 10s., Casella).

In the possession of Martin H. Colnaghi, London.

In the collection of Jules Porgès, Paris.

427. **AN OLD MAN, FACING LEFT.** Sm. 244; B.-HdG. 566.—He looks at the spectator. He has a white beard, and white curls under a black cap. He wears a black cloak with gold lace and a red doublet, on the breast of which hangs a medal on a cord; the shirt is exposed at the throat. Greyish-brown background. The light falls from the left at top. Half-length, without hands; life size. Cf. 647.

Signed on the left half-way up, "Rembrandt f. 1634"; oak panel, oval, 25½ inches by 18½ inches.

Etched by A. de Marcenay de Ghuy, 1771, in his folio *Œuvre* under the title "L'Homme à la toque."

In the collection of Augustus, King of Poland, Warsaw.

In the possession of F. Kleinberger, Paris.

In the collection of the late Adolphe Schloss, Paris.

428. **AN OLD MAN IN FULL FACE.** B.-HdG. 577.—His head and eyes are turned to the right. He has a stubbly grey beard and moustache. He wears a black cap and a black cloak and doublet, on which hangs a gold chain with a medal. Greyish-brown background. The light falls from the left at top. A small half-length, without hands.

Signed on the right at top, "Rembrandt f. 1643"; oak panel, 8 inches by 6½ inches.

In the collection of N. C. de Gijselaar, Leyden.

In the collection of J. H. Hoffmeister, Amsterdam.

In the collection of the late Adolphe Schloss, Paris.

429. **AN OLD MAN ALMOST IN FULL FACE.** B.-HdG. 306.—He is turned a little to the left and looks down, leaning his head on his left hand. He has stubbly brown hair and a long grey beard. He wears a dark brown dress with light brown sleeves, showing the white shirt at the wrists. Round his neck hangs a heavy gold chain with a cross. He wears a black cap with a gold clasp. Light brown background. A small half-length; more than a third of life size. The same model as in 424 and 433. Cf. 790*c*.

Signed on the right at top, "Rembrandt f. 1643"; oak panel, 9 inches by 7½ inches.

Exhibited at Amsterdam, 1898, No. 57.
In the possession of A. L. Nicholson, London.
In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1899, v. No. 40.
In the collection of the late Adolphe Schloss, Paris.

430. **A YOUNG MAN WITH A STICK (?) IN HIS OUTSTRETCHED LEFT HAND.**—He is inclined to the left; his head and his searching gaze are turned towards the spectator. He wears a brown coat and a hat adorned with jewels. On his upper lip is a slight trace of a moustache. Half-length, with one hand; life size. Painted about 1664.

Canvas, 30 inches by 25 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1910, No. 62.
In the Lane collection, King's Bromley Manor, in 1828.
In the collection of J. Henry H. V. Lane, 1910.
Sale.—J. Henry H. V. Lane, London, December 13, 1912, No. 143 (£1312 : 10s., Lewis and Simmons).
In the possession of Lewis and Simmons, London.
In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," xii. No. 22.

431. **A YOUNG MAN IN PROFILE.** Sm. 292 and 473; Dut. 261; B.-HdG. 567.—He is turned a little to the left and looks in that direction. He has a slight beard. He has a dark red velvet cap adorned with a brown feather and a string of pearls on his thick curly hair. He wears a purplish-red cloak, embroidered with gold, and a greenish neck-cloth with a pattern, showing the white ruff of the shirt. Greyish background. The light falls from the left at top. Half-length, without hands; life size. Painted about 1633. Cf. 838.

Oak panel, 27 inches by 21 inches.

Etched by W. de Leeuw with Rembrandt's monogram and the date 1633. There is an engraving in reverse—by Savery, according to Bartsch—after this etching, and another with the address of F[rançois] L[anglois] D[it] Ciartres and the inscription "Gaston de Foix."
Mentioned by Hofstede de Groot, *Urkunaen über Rembrandt*, No. 28B.
In the collection of the Duc de Talleyrand, Valençay et Sagan, Paris.
Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 158.

432. **AN OLD MAN WITH A WHITE BEARD.**—He wears a dark cap. He is turned to the right in a three-quarter view and looks in that direction. He has a plain dark coat. The light, coming from the left, touches the left half of the face. Half-length, without hands. Painted about 1645.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1912, p. 178.
Exhibited in Paris, 1911, No. 118.
In the collection of the Comte de Morny.
In the collection of E. Warneck, Paris.

433. **AN OLD MAN WITH A WHITE BEARD, IN PROFILE.** Bode 314; Dut. 421; Wb. 330; B.-HdG. 307.—He is seated, turned to the left. He has a long white beard and a crooked nose,

and looks down. He wears a broad brownish-black cap and a brown cloak. The hands appear to be indicated in front of the breast. Bright light comes from the left foreground. Brownish background, partly illumined on the right. Half-length ; about a third of life size. Painted about 1643. The same model as in 424 and 429.

Oak panel, 9 inches by 7 inches.

A copy was in the sale :—Hawley and others, London, March 1899, No. 44 ; it is now in a private collection in Brussels.

Mentioned by Bode, pp. 514, 598 ; Dutuit, p. 53 ; Michel, pp. 343, 564 [436].

In the collection of E. Warneck, Paris.

434. **A YOUTH OF ABOUT SIXTEEN.** B.-HdG. 474.—He is seen in full face, inclining his head on his left shoulder. He wears a broad flat cap on his long dark hair. He wears a plain brown coat, over the high collar of which falls the narrow shirt-collar. Strong light comes from the left. Dark background, illumined on the right. A small half-length, without hands. Painted about 1657.

Oak panel, 8½ inches by 7 inches.

Mentioned by Michel, p. 564 [pp. 262, 436].

Exhibited at The Hague, 1903, No. 116; in Paris, 1911, No. 116.

In the collection of E. Warneck, Paris.

435. **AN OLD MAN WITH A WHITE BEARD.** B.-HdG. 144.—He is turned a little to the right. His head faces to the front ; he looks at the spectator. His curly white hair is covered with a black cap. He has a dark coat. Greyish-brown background. Strong light falls from the left. A small half-length, without hands. Painted about 1633.

Oak panel, 10 inches by 7½ inches.

Mentioned by Michel, p. 558.

In the collection of T. Humphry Ward, London, 1892.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 128.

In the collection of Dr. Max Wassermann, Paris.

In the possession of Gimpel and Wildenstein, Paris.

436. **AN OLD MAN TURNED TO THE LEFT.** B.-HdG. 564.—He looks at the spectator. He has a thick white beard, and wears a black cap adorned with a gold chain and a black cloak with a double gold chain across the breast. Dark background. The light falls from the left at top. Half-length, without hands ; life size. Painted about 1632.

Signed on the left, on a level with the shoulders, "Rembrandt f."; oak panel, 22½ inches by 18½ inches.

An old copy is in the Cassel Gallery, 1903 catalogue, No. 250 (old No. 228).

Exhibited in the Royal Academy Winter Exhibition, London, 1890, No. 68 ; 1899, No. 43 ; and 1912, No. 49.

In the collection of George C. W. Fitzwilliam, Milton House, Peterborough.

437. **AN ELDERLY JEW, SEATED.** B.-HdG. 294.—He bends forward a little to the right and looks straight before him. His right hand is thrust into his red doublet, which is fastened by a small gold

brooch and shows the pleated shirt at the throat. Over it he wears a black cloak. On his head is a broad black cap. He has a dark brown beard and short dark hair. Bright light falls from the left at top. Dark grey background. Half-length; life size. Painted about 1643-45.

Inscribed by a later hand, "Rembrandt f."; oak panel, 20 inches by 16½ inches—enlarged from its original size of 18½ inches by 14½ inches.

An old copy—panel, 27 inches by 23 inches—is in the collection of Earl Brownlow, Ashridge Park; it was exhibited at the British Institution, London, 1831, No. 8, and at the Royal Academy Winter Exhibition, 1899, No. 50.

A second copy is in the collection of the Earl of Carlisle, Naworth. A third was in the sale:—Wedewer of Wiesbaden, Cologne, May 1, 1899, No. 17—as the work of F. Bol.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage.*

Mentioned by Vosmaer, p. 512; Dutuit, p. 40.

Sale.—Comte de Morny, Paris, May 24, 1852, No. 18 (8000 francs. Hermitage).

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 815.

438. **A JEW OF NEARLY SEVENTY.** Sm. 311; Bode 342; Dut. 402; Wb. 406; B.-HdG. 295.—He sits in an arm-chair in front of a pilaster; he is turned half-left and looks straight before him. He holds a stick with both hands. He has a grey beard and hair. He wears on his head a cloth striped black and red, falling on his right shoulder, and fastened with a gold clasp; over it is a black cap with a high green feather. His loose dark purple cloak, lined with fur, is fastened at the breast with a gold band, and exposes there the dull red undergarment. The white shirt is seen at the wrists. Full light falls from the left at top on the face and hands. Dark background, illumined on the right. Three-quarter length; life size. The name Manasseh ben Israel formerly attached to this picture is erroneous, as is shown by comparing it with Rembrandt's etching of 1636, Bartsch 269 [Hind 146].

Signed on the left at foot, ". . . f. 1645" (the name went when the canvas was cut down); canvas, cut down on the left, 51 inches by 44½ inches.

Old copies of this picture are—

1. In the Schleissheim Gallery, 1905 catalogue, No. 791; lithographed by Kellerhoven (Sm. 428).
2. In the Cassel Gallery, 1903 catalogue, No. 253 (old No. 231) (Dut. 402*).
3. In the Liechtenstein Gallery, Vienna; *see* Vosmaer, p. 538.
4. In the Elkins collection, Philadelphia.
5. Sm. 354. In the collection of George Wilbraham, 1836—measuring 55 inches by 43 inches; exhibited at the British Institution, London, 1839, No. 81; "this fine portrait may be classed among the master's best works" (Sm.).

Probably also the following were copies—

6. Sm. 446; engraved by Cooper when in the collection of the Duke of Buckingham; in the sale:—Duke of Buckingham, Stowe, August 15, 1848, No. 427 (£109 : 4s., J. H. Gurney).
7. In the sale:—W. Lowther and others, London, May 10, 1912, No. 95.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*, and a second time on a larger scale; also by B. Matthey, 1890.

Mentioned by Vosmaer, p. 538; Bode, pp. 497, 602; Dutuit, p. 38; Michel, pp. 305, 567 [233, 441].

In the Crozat collection, Paris; acquired by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 820 [valued by Sm. in 1836 at £250].

439. **AN AGED MAN WITH A BROAD CAP.** Sm. 312; Bode 334; Dut. 408; Wb. 401; B.-HdG. 387.—He sits in an arm-chair turned a little to the left. His arms rest on the arms of the chair; his hands are clasped before him. He has a long white beard and thin white hair. He wears a large brown cloak with gold lace. Dark background. Full light falls almost from the front on the head and hands. Three-quarter length; life size.

Signed in the left background, "Rembrandt f. 1654"; canvas, 43½ inches by 33½ inches—enlarged from an original size of 36 inches by 30 inches.

Before the picture went to the Hermitage, it had been enlarged by a broad strip at the bottom and a narrow strip on each of the other three sides, so as to make it a pendant to "An Old Woman in an Arm-Chair" (506).

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Bode, pp. 503, 601; Dutuit, p. 39; Michel, pp. 398, 567 [307, 441].

In the collection of Comte Baudouin, Paris, 1780; acquired by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 810.

440. **AN OLD MAN OF ABOUT SEVENTY.** Sm. 317; Bode 340; Dut. 411; Wb. 405; B.-HdG. 388.—He sits in an arm-chair turned a little to the left. His arms rest on the arms of the chair; his hands are laid on one another. He has a close-trimmed white beard, and thin white hair covered by a greenish-yellow cap. He wears a brownish-red coat, and over it a greenish-black cloak which has slipped down from the right shoulder. Strong light from the left touches the head. Greenish-grey background. Three-quarter length; life size. Painted about 1654. Professor Dr. J. Six proposes (*Oud Holland*, 1897, p. 7) for this old man the name "Zeno," on the ground of his resemblance to an antique marble bust figured in J. Episcopius, *Paradigmata Graphices*, p. 50, but no longer to be found.

Signed on the left at foot, "Rembrandt f."; canvas, 43 inches by 34 inches.

A portrait of the same old man is, according to the Hermitage catalogue, in the collection of the late Prince A. J. Lobanoff-Rostowsky, Petrograd.

Engraved by Filloeul in the Brühl Gallery, and by an anonymous engraver. Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*. Lithographed by Huot in the *Galerie de l'Ermitage*, by Gohier-Desfontaines and P. Petit, i. 13.

Mentioned by Vosmaer, p. 562; by Bode, pp. 503, 602; Dutuit, p. 39; Michel, pp. 398, 567 [307, 441].

In the collection of Count Brühl, Dresden; acquired by the Empress Catherine II. in 1769 for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 818 [valued by Sm. in 1836 at £400].

441. **A MAN OF ABOUT FORTY-FIVE.** Sm. 314; Bode 343; Dut. 435; Wb. 407; B.-HdG. 510.—He stands almost in a three-quarter view to the left. On his head is a black cap; he has a long unkempt beard and long hair; in his ear is a gold ring. He wears a greenish coat, with a dark cloak thrown over his shoulder. At his breast a gold chain hangs down from the right shoulder. Dark background, somewhat illumined on the right. The light falls from the right, touching the face. Half-length; life size.

Signed on the left background with traces of the name and a date which is probably to be read as 1661; canvas, 28 inches by 24 inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Bode, pp. 503, 602; Dutuit, p. 39; Michel, pp. 398, 567 [307, 441].

In the collection of the Duchesse de St. Leu, Paris; acquired from it in 1829 for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 821.

442. **AN OLD MAN.** Sm. 213 and 313; Bode 346; Dut. 317; Wb. 408; B.-HdG. 360.—Known as Rembrandt's brother Adriaen. He is nearer sixty than fifty. He stands, turned a little to the right, and looks down in that direction. He has a short grey moustache and imperial; on his grey hair is a broad flat cap of black material. He wears a black cloak over a dark coat, out of which comes one hand. The light falls from the left on the right side. Light background. Half-length; life size. The date of the picture makes it improbable that the sitter was Adriaen van Rijn, who died in 1652. *See* note to 261, and compare 384, 420, 423, 426.

Signed on the left above the shoulder, "Rembrandt f. 1654"; canvas, 29½ inches by 25 inches.

Etched by N. Mossoloff in *Les Rembrandts ae l'Ermitage*.

Mentioned by Vosmaer, p. 579; Bode, pp. 503, 602; Dutuit, pp. 39, 317; Michel, pp. 398, 567 [307, 441].

In the collection of Count Brühl, Dresden; acquired by the Empress Catherine II. in 1769 for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 824.

443. **AN OLD MAN FACING RIGHT.** Dut. 368; Wb. 85; B.-HdG. 139.—He has grey hair and beard. Over a dark purple cloak he wears a heavy gold chain, jewelled in the several links, with a large pendant. Brownish-grey background. Half-length, without hands; life size. Painted about 1632.

Oak panel, 25½ inches by 18 inches.

Exhibited at Leipzig, 1889, No. 187; at Munich, 1895, No. 44.

Mentioned by Hofstede de Groot, *Sammlung Schubart*, p. 15; Bode, p. 617; Dutuit, p. 41.

In the Löhr collection, Leipzig.

In the Von Boxberg collection, Dresden, 1882.

Sale.—Martin Schubart, Munich, October 23, 1899, No. 50 (P. and D. Colnaghi, London).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1900, vi. No. 28.

In the collection of C. A. Griscom, Philadelphia; sold by auction, 1914.

In the collection of Marcus Kappel, Berlin.

444. **A MAN IN FULL FACE.** B.-HdG. 579.—He looks at the spectator. He has unkempt black hair and a thin black moustache and beard. He wears a dark brown cloak over a reddish-brown doublet. Greyish-brown background. The light falls from the left at top. A small half-length without hands. Painted about 1643-45.

Oak panel, 8 inches by 6½ inches.

Replicas were in the Semeonoff collection, Petrograd, 1906 catalogue, No. 446; and in the sale:—C. Turner of London, Berlin, November 17, 1908, No. 71.

Etched by C. Courtry in the Wilson sale-catalogue.

In the collection of the Marquis d'Aligre, Paris.

Sale.—John W. Wilson, Paris, March 14, 1881.

In the collection of John G. Johnson, Philadelphia, 1913 catalogue, No. 477.

445. **A BEARDED JEW OF ABOUT FORTY-FIVE.** B.-HdG. 473.—He is turned a little to the left and looks straight before him. An unkempt black beard frames his pale and sunken cheeks. He wears a dark cloak and a red pot hat. Dark background. Bright light falls from the left on the face. Half-length, without hands; barely half life size. Painted about 1655.

Oak panel, 10 inches by 7½ inches.

In the Ravaisson collection, Paris.

In the possession of Sir George Donaldson, London.

In the Levy-Cardon collection, Brussels.

In the collection of John G. Johnson, Philadelphia, 1913 catalogue, No. 479.

446. **An Old Man with a Bald Head.**—Of a type resembling Rembrandt's father. He is turned three-quarters left; his head and eyes are turned upwards. He wears a fur-trimmed coat. The light comes from the left at top. Painted about 1630. [Pendant to 447.]

In the Mac Ilhenny collection, Philadelphia; noted by Dr. W. R. Valentiner.

447. **An Old Man with a Bald Head.**—Of a type resembling Rembrandt's father. He is turned a little to the right. His head is bent down to the left; he looks on the ground. He wears a plain coat with a white pleated collar. Painted about 1630. [Pendant to 446.]

In the Mac Ilhenny collection, Philadelphia; noted by Dr. W. R. Valentiner.

448. **AN OLD MAN WITH A LONG BEARD.**—With thick hair. He is seen in full face and looks a little to the right. The light comes from the left, leaving the eyes in shadow. Half-length, without hands. Painted about 1645 on a panel, on which a head had been begun in the reverse direction.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1909, p. 179.
In the possession of Messrs. Dowdeswell, London.
In the collection of the late P. A. B. Widener, Philadelphia.

449. **A JEW OF ABOUT FIFTY.** B.-HdG. 582.—He is seen in full face, with his head and eyes turned to the left. He has a short dark brown beard, and has a large black cap on his head. He wears a light yellow doublet over a finely pleated shirt, on which is seen a gold chain round his neck, and a dark cloak with stripes of red and of gold embroidery. Light brownish-grey background. The light falls from the left at top. Half-length, without hands; life size. Painted about 1650.

Mahogany panel, 24½ inches by 19 inches.

Another example—on canvas, 26½ inches by 23½ inches—which is now regarded by Bode (*Sammlung Kappel*, p. 7) as the sole original, was—
Exhibited in Berlin, 1914, No. 133.
In the possession of the Cambridge dealer Roe.
In the collection of Richard Gwynn Vivian, London.
Sale.—Maurice Kann, Paris, June 9, 1911, No. 48 (270,000 francs, Kleinberger); and is now
In the collection of Marcus Kappel, Berlin, 1914 catalogue, No. 22.
In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1905, ix. No. 27.
In the collection of Maurice Kann, Paris.
In the possession of C. Sedelmeyer, Paris.
In the collection of the late P. A. B. Widener, Philadelphia.

450. **An Old Man of about Sixty-Five.** Sm. 248, and Suppl. 7; Dut. 412; Wb. 169; B.-HdG. 390.—He sits, seen in full face, and turns his head to the left. Both his arms rest on the arms of the chair; his left hand holds a long thin stick and his right hand grasps the knob of the chair-arm. He has a long and unkempt grey beard. He wears a high red fur cap and a brown costume. Brown background, in front of which, to right and left, a curtain is drawn back. Pale light. A small figure, to below the knee. It corresponds in almost every respect with 363 (Berlin). Owing to its poor condition, it is hard to determine whether this is a study from the painter's own hand or a school-repetition of that study. If it is an original it was painted about 1654. [Cf. also 400.] A "very admirable little picture" (Sm.).

Oak panel, 13½ inches by 10½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 13.
Engraved by Surugue under the name of "Le Père de Rembrandt," 1759.
Mentioned by Dutuit, p. 43; Michel, pp. 397, 559 [307, 432].
Sales.—(Probably) Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 531), No. 145 (10 florins 5).
Comte de Vence, Paris, February 9, 1761—1750, according to Sm. —(122 francs).

In the collection of E. W. Lake, 1842 (Sm.).
In the collection of Sir Francis Cook, Bart., Richmond.
In the collection of Sir Frederick Cook, Bart., Richmond.

451. **AN OLD MAN, BARE-HEADED AND SEEN IN FULL FACE.** Bode 121; Dut. 425; Wb. 115; B.-HdG. 476.—His bald head is bent forward; he looks into the distance. He has dark eyes, a white beard, and thin white hair at the temples. He has a golden-brown cloak with a pattern, fastened at the neck with an ornament. Full light falls from the top on the brow, touching the face, and leaving the eyes in shadow. Dark background. Half-length; life size. Painted about 1665-67.

Canvas, 22½ inches by 19 inches.

Exhibited at Amsterdam, 1898, No. 120.
Mentioned by Bode, pp. 515, 575; Dutuit, p. 31; Michel, pp. 398, 554 [307, 439]; Bode, *Gemäldegalerie in Schwerin*, p. 6.
In the Schwerin Museum, 1882 catalogue, No. 855.

452. **AN OLD MAN SEATED.** Bode 362; Dut. 322; Wb. 437; B.-HdG. 462.—He wears ear-rings and holds a stick in his right hand. He sits, turned a little to the right, and looking straight before him. He has a short and thin grey beard; on his head is a large dark cap. He wears a dark reddish cloak, held together by a broad gold chain over the loose shirt, which is exposed at the breast. Pale light from the left touches the lower right side of the face and falls across the shirt on the hand. Dark grey background, partly illumined on the left. Half-length; life size. [Pendant to 510.]

Signed on the left, "Rembrandt f. 1655"; canvas, 35½ inches by 29 inches.

Mentioned by Bode, pp. 512, 605; Dutuit, p. 40; Michel, pp. 397, 568 [307, 442].
In the Sack collection, Stockholm, 1799.
In the collection of Gustavus III., King of Sweden.
In the Stockholm National Museum, 1900 catalogue, No. 581.

453. **A MAN IN FULL FACE.** B.-HdG. 583.—He looks at the spectator. He has a long brown beard just turning grey. He wears a soft reddish-brown hat with a broad brim over a white kerchief, a brown coat with dark red sleeves, and a dark sleeveless cloak. His left hand is thrust into the coat. Grey background, somewhat illumined to the right. The light falls from the left at top. Half-length; life size. The sitter is the same model as in 370.

Signed on the left, half-way up, "Rembrandt f. 1651"; canvas, 30½ inches by 26 inches.

Mentioned by Granberg, *Trésors d'Art en Suède*, 1911, p. 535.
In the collection of Count Wachtmeister, Wanas, Sweden, 1895 catalogue, No. 54.

454. **A MAN OF ABOUT SIXTY-FIVE.** B.-HdG. 470.—He sits, resting his right arm on the arm of his chair. He is turned to the right and looks in that direction. He has an unkempt white beard,

and wears a broad black velvet cap on his curly grey hair. He wears a large black cloak, showing at the wrist a lighter coat. The light coming from the left touches the lower right side of the face and the right side of the picture. Illumined background. Half-length; life size. Painted about 1655.

Canvas, 32½ inches by 26 inches.

Etched by C. Waltner.

Mentioned by Michel, p. 564 [436].

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 100.

In the possession of L. Lesser, London.

In the collection of C. Waltner, Paris.

In the collection of W. A. Slater, Norwich, Connecticut; exhibited on loan in the Corcoran Museum, Washington.

455. **A MAN OF ABOUT FIFTY-FIVE, STANDING.** Sm. 356; B.-HdG. 475.—He is seen almost in full face; his right hand, placed on his breast, grasps a stick. He has a dark beard just turning grey; on his short hair is a broad black cap. His reddish-brown cloak covers a white under-garment. Bright light falls from the left, across the face, on the breast and hair. Dark background. Half-length, with one hand; life size. Painted about 1658.

Signed on the right in the background (much over-cleaned), "Rembrandt f."; canvas, 28 inches by 24½ inches.

Etched by W. Baillie, 1765, and by Prenner.

Mentioned by Vosmaer, p. 559.

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1276 [valued by Sm. in 1836 at £157 : 10s.].

456. **AN OLD MAN WITH A FRETFUL EXPRESSION.** —He is inclined to the left and turns his head to the spectator. He has a small dark beard and unkempt hair, and wears a plain cloak. The light comes from the left. Half-length, without hands. Painted about 1630.

Panel, 6 inches by 4 inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1912, p. 188.

In the possession of J. Schnell, Paris.

In the possession of F. Kleinberger, Paris.

In the collection of Stephan von Auspitz, Vienna.

457. **AN OLD MAN TURNED TO THE LEFT.** Sm. 325; Bode 267; Dut. 367; Wb. 155; B.-HdG. 138.—He looks straight before him. His hands are clasped on the handle of his stick. His wedding-ring is on the little finger of his right hand. He has a white beard; his long hair is covered with a broad black cap. He wears a black cloak over a coat of dull red; a gold chain of two strands with a medallion falls across his breast. The full sleeves of his white shirt hang out of the short coat-sleeves. Half-length; life size. Painted about 1632.

Oak panel, 28 inches by 23 inches.

Mentioned by Waagen, iii. p. 465; Bode, p. 414; Dutuit, p. 42; Michel, p. 559 [432].

In the collection of the Duke of Bedford, Woburn Abbey ; G. Scharf's 1890 catalogue, No. 413 [it was there in 1836, according to Sm.].

458. **Harder Oom.**—The expression is incomprehensible. Octagonal.

In the collection of Cornelis Joan Reyxs, Amsterdam ; in the inventory of his effects, November 7, 1659. *See* A. Bredius in *Oud Holland*, 1908, p. 224.

458*a*. **An Old Man.**—With two hands. Skilful.
26½ inches by 21½ inches.

Sale.—Floris Drabbe, Leyden, April 1, 1743 (Hoet, ii. 79), No. 53 (26 florins, De Bruin).

458*b*. **Head of an Old Man with a Red Cap.**
8½ inches by 7½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 291), No. 12 (64 florins).

458*c*. **Head of an Old Man with a Beard.**
8 inches by 6½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 291), No. 11 (30 florins).
In the collection of Count van Wassenaar, The Hague, 1752 (Hoet, ii. 402).

458*d* and *e*. **An Old Man.**—[Two pendants.]
8½ inches by 7½ inches.

In the collection of H. Verschuuring, The Hague, 1752 (Hoet, ii. 482).

458*f* and *g*. **An Old Man.**—[Two pendants.]
10½ inches by 7 inches.

In the collection of H. Verschuuring, The Hague, 1752 (Hoet, ii. 482).

458*h*. **Head of a Man.**—[Pendant to 515*b*.]
9 inches by 7½ inches.

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 72), No. 51—but No. 74 of the original catalogue—(40 florins, with pendant, Van Breemen).

458*i*. **Head of an Old Man.**—Admirably painted.
22 inches by 19 inches.

Sale.—A. van Kinschot, Rotterdam, September 20, 1756 (Terw. 161), No. 29—but No. 2 of the original catalogue—(37 florins, Muyskens).

458*j*. **Head of an Old Man.**—Very fine.
7 inches by 4½ inches.

Sale.—A. van Kinschot, Rotterdam, September 20, 1756 (Terw. 161), No. 30—but No. 3 of the original catalogue—(19 florins, Muyskens).

458*k*. **An Old Man.**—Half-length.
14 inches by 8½ inches.

In the collection of George III., King of Great Britain; in the Royal inventory of about 1760-70—noted by L. Cust.

458*l*. **Head of an Old Man.**—Very skilful.
28½ inches by 39½ inches.

Sale.—P. Tanjé and others, Amsterdam, December 7, 1761, No. 140 (50 florins, D. W. Smit).

458*m*. **Head of a Man.**
19½ inches by 16 inches.

Sale.—Antwerp, August 25, 1762 (Terw. 280), No. 28 (24 florins).

458*n*. **An Old Man with a Beard.**—Half-length. With a slouch hat ("ongetoomde hoed"?) on his head. Very powerfully painted.
24½ inches by 20½ inches.

Sale.—Amsterdam, January 24, 1763, No. 8 (9 florins 10, Asser).

458*o*. **Head of a Man.**—Life size. Very fine.

Sale.—Jacob Snels, Baron van Deneke, The Hague, July 11, 1763 (Terw. 338), No. 6—but No. 5 of the original catalogue—(275 florins, G. van Haeften).

458*p*. **Head of a Man.**—Life size.

Sale.—Jacob Snels, Baron van Deneke, The Hague, July 11, 1763, No. 87 (14 florins).

458*q*. **Head of an Old Man with a Beard.**—Powerfully painted.
Canvas, 25½ inches by 20½ inches.

Sale.—Prince Trivulzio, Amsterdam, August 29, 1764 (Terw. 393), No. 110 (20 florins).

459. **A Man with a Full Clean-Shaven Face.** Sm. 463.—Known as "L'Ami de Rembrandt." He is turned a little to the left and looks at the spectator. He wears a high cap and a fur-trimmed cloak, exposing the light under-garment at the throat. Described from the print.

Engraved by Romanet, 1765.
Then in the collection of Rodolphe Frey, Basel.

459*a*. **A Good Head of an Old Man.**
Canvas, 28 inches by 22 inches.

Sale.—Amsterdam, September 17, 1766 (Terw. 575), No. 48—but No. 73 of the original catalogue—(196 florins, Yver; apparently bought in, according to a MS. note by J. van der Marck).

459*b*. **A Rabbi with Clasped Hands.**—He wears a red cap or hat. By F. van Mieris, according to a MS. note by J. van der Marck.
Panel, 27½ inches by 25½ inches.

Sale.—P. van Capello, Amsterdam, May 8, 1767 (Terw. 591), No. 58 (130 florins, Meusche).

460. **An Old Man wearing a Gold Chain with a Medal.**—His head is turned towards his left shoulder. He wears a dark cloak and a

velvet cap with a large plume. Three-quarter length; life size. Strongly painted and delicately rendered.

Panel, 36 inches by 30½ inches.

In the collection of the widow Alewijn-Geelvink, according to a MS. note by J. van der Marck.

Sale.—Amsterdam, June 10, 1767, No. 14 (34 florins, H. Ketelaar).

461. **An Elderly Man with a Thick Swollen Nose.** Sm. 386. —Half-length, seen almost in full face. His head is bare; his hair and beard are short. He wears a plain coat, showing the light under-garment at the throat. The hands are not shown.

Panel, 8½ inches by 7 inches.

Engraved by J. F. Bause.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 496.

462. **Head of a Youth with a Cap.**—A striped cloth bound round the cap hangs down on the shoulders. The head is turned to the left.

Panel, 12 inches by 9 inches.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 497.

463. **Head of a Peasant.**—He is seen in full face and has a gloomy expression. He has a long beard and luxuriant whiskers tinged with grey; he wears a broad-brimmed hat and a white neck-cloth.

Canvas, 32 inches by 27 inches.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 492.

463*a*. **Head of a Man with a Black Cap.**

17 inches by 13½ inches.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 290), No. 3 (45 florins).

J. H., Count van Wassenaar, Amsterdam, October 25, 1769, No. 41 (110 florins, Locquet).

463*b*. **Head of an Old Man.**

8½ inches by 6 inches.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 290), No. 6 (23 florins).

J. H., Count van Wassenaar, Amsterdam, October 25, 1769, No. 42 (26 florins, Yver).

463*c*. **Head of an Old Man.**—Profile.

7½ inches by 6½ inches.

Sales.—Count van Wassenaar-Obdam, The Hague, August 19, 1750, No. 5 (26 florins).

J. H., Count van Wassenaar, Amsterdam, October 25, 1769, No. 43 (21 florins, Van der B——).

464. **An Old Man with a Reddish Cap.**—Half-length. He wears a fur coat. Broad and spirited in style.

Panel, 12 inches by 9 inches.

Sale.—La Live de Jully, Paris, March 5, 1770, No. 34 (80 francs, Meunier).

464*a*. **A Man with a Pointed Beard.**—Half-length. [Pendant to the "Old Man" of the same sale, mentioned under 416.]
Panel, 23½ inches high (or perhaps 13 inches by 10½ inches).

Mentioned by Dutuit, p. 6.
Sale.—Abbé Demié, Paris, June 11, 1772 (75 francs).

464*b*. **An Old Man with a Grey Beard.**—Half-length. Good and strongly painted.
Panel, 7½ inches by 6½ inches.

Sale.—P. de la Court van der Voort and others, Amsterdam, August 26, 1772, No. 123 (6 florins, Van den Bogaard).

464*c*. **A Handsome Man with a Short Beard.**—Half-length. He wears a cloak and a turned-up hat, and has a chain of different coloured precious stones.
34½ inches by 28 inches.

Sale.—Louis Michel Vanloo, Paris, November 1772 (1300 francs, Basan); *see* C. Blanc, i. 202.

464*d*. **An Old Man with a Large Beard.**—He wears a fur cap, and has a cloak wound round his body. Half-length. Strongly painted.
Panel, 8½ inches by 7½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 260 (35 florins, Van Damme).

464*e*. **An Old Man with a Beard.**—In profile. [Pendant to 891*a*.]
Panel, 9½ inches by 7½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 262 (29 florins 10, Fouquet).

464*f*. **Head of a Man with a Beard.**—Seen in full face. Strongly painted. [Pendant to 161. Possibly identical with 729.]
Panel, 9½ inches by 8 inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 265 (12 florins 10, with pendant, Fouquet).

465. **A Man holding a Letter.**—Seen in full face. Fine colouring; skilfully painted.
Panel, 16 inches by 11½ inches.

Sale.—J. van Leeuwaarden, widow of P. Merkman, Haarlem, September 21, 1773, No. 8.

466. **Head of an Old Man with a Beard.**—Half-length. Skilfully painted.
Panel, 8 inches by 6 inches.

Sale.—Amsterdam, July 26, 1775, No. 254 (9 florins 5, Quinkhard).

466*a*. **An Old Man.**—[Pendant to 516*b*.]
15½ inches by 11½ inches.

Sale.—H. Houtkamp, Alkmaar, March 19, 1776, No. 64.

466*b*. **An Old Man with a Large Beard.**—In profile. He wears a fur coat, open in front. Half-length. Strongly painted.

Panel, 23½ inches by 17 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 172* (7 florins, Wubbels).

466*c*. **An Old Man with a Short Beard.**—Broad in style.

Panel, 7½ inches by 5 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 174 (2 florins 5, Vermeulen).

466*d*. **Head of an Old Man.**

Octagonal, 7 inches by 5½ inches.

Sale.—Brussels, February 22, 1777, No. 13.

466*e-g*. **Three Half-Length Portraits of Men.**

7½ inches by 5 inches.

Sale.—Prince de Conti, Paris, April 28, 1777 (510 francs, with a fourth half-length by A. van Ostade).

467. **A Serious-Looking Old Man (or, "Le Vieillard Atrabilaire").** Sm. 249, 474, and 407*; B.-HdG. xxi.—He is seen almost in full face and looks down to the right. He has a white beard, and long white hair under a plain cap. On his shoulders is a plain garment like a cloak. Half-length, without hands. Pendant to 190; also to the "Liesbeth van Rijn," known as "La Femme à la Plume" (700).

Canvas, 29 inches by 24 inches.

Engraved by W. Vaillant and by A. de Marcenay, 1764; there is also a print signed "P. V. S. F."

See Hofstede de Groot, *Urkunden über Rembrandt*, No. 335.

Sales.—Comte de Vence, Paris, 1750 (142 francs, with pendant, 190—according to Sm.).

La Live de Jully, Paris, March 5, 1770.

De Péters, Paris, March 9, 1779 (853 francs, with pendant); this pendant was an oval, 22½ inches by 18 inches (700)—*see* C. Blanc, i. 451.

467*a*. **A Young Man with a Red Cap.**—Seen in full face. A gold chain hangs round his neck over his cloak. Half-length. [Pendant to 330*a*.]

32 inches by 25½ inches.

Sale.—Duc de Lavallière, Paris, February 21, 1781 (5500 francs, with pendant); *see* C. Blanc, ii. 43.

468. **A Youth standing.**—He leans his right hand on a cushion and rests his left hand on his hip. He wears a green coat with trimming and has a sash round his body. On his breast hangs a gold chain set with pearls and precious stones. He wears a red cap, the brim of which is laced and adorned with pearls, jewels, and a plume. A powerfully painted masterpiece.

Panel, 34½ inches by 27 inches.

Sale.—Jan Maul and others, Leyden, September 28, 1782, No. 78 (277 florins, Coclers).

468*a*. **Head of an Old Man.**
Panel, 7½ inches by 5½ inches.

Sale.—P. Steijn and others, The Hague, October 7, 1783, No. 71 (8 florins 10).

469. **A Man in Winter Dress.**—With a fur cap on his head and a stick in his hand. Three-quarter length.
Canvas, 52½ inches by 40 inches.

In the Cassel Gallery, 1783 catalogue, No. 27. Not now at Cassel if it was not identical with "St. Thomas" (182).

470. **A Man with a Brown Cloak.**—And a black cap. Half-length.
Panel, 20½ inches by 15 inches.

In the Palace, Cassel, 1783 inventory, No. 133; not now at Cassel.

470*a*. **Head of a Youth.**—He looks down.

Sale.—I. de Moni, Leyden, April 17, 1784, No. 109 (15 florins).

470*b*. **An Old Man with a Grey Beard, in Antique Dress.**—Wearing a cap. Half-length, in full face. Very natural.
Panel, 8 inches by 7 inches.

Sale.—P. J. Geelhand, Antwerp, July 5, 1784, No. 20.

470*c*. **A Young Man in a Brown Velvet Coat.**—Wearing a brown cap. He has a stout silk neck-cloth, and a broad green and gold sword-belt over his right shoulder. A good picture.
Signed in full, and dated 1657; canvas, 27½ inches by 17½ inches—one of the two measurements was probably inaccurate.

Sale.—Amsterdam, July 4, 1785, No. 177 (10 florins 10, Martins).

470*d*. **A Man in Black with a Gold Chain.**—He wears a cap. Half-length. Powerfully painted and effective.
Panel, 15 inches by 12 inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 36 (25 florins 10, Beekmans Leutzgen).

471. **A Young Man leaning his Arm on a Balustrade.**—He holds his hand at his breast. He wears a collar, a red cloak with trimming over a black under-garment, and a hat. Powerfully and skilfully painted.
Panel, 36 inches by 27 inches.

Sale.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 328 (250 florins, Beekman).

471*a*. **An Aged Man with a Short Beard.**—His head is bare. He is turned a little to one side. Powerfully painted.
Panel, oval, 26½ inches by 19½ inches.

Sale.—P. Yver and others, Amsterdam, March 31, 1788, No. 8.

471*b*. **Head of a Man with a Black Beard.**
7 inches by 5½ inches.

Sale.—Del Marmol, Brussels, March 24, 1791, No. 12 (34 francs).

471*c*. **An Old Man with a Grey Beard.**—Wearing a cap.
Panel, 11 inches by 8½ inches.

Sale.—Aart Schouman, The Hague, October 17, 1792, No. 4 (16 florins, Spruijt).

471*d*. **An Old Man with White Hair and Beard.** Sm. 266.—He wears a black costume relieved by the gold of the buttons and button-holes. [Pendant to 902.]
Panel, 24½ inches by 19½ inches.

Sale.—Duc de Choiseul-Praslin, Paris, February 18, 1793 (2000 francs); *see* C. Blanc, ii. 159 [but cf. 902].

471*e*. **A Man with a Hat.**—The shadow of the brim falls on the face. Half-length. Broadly and skilfully painted.
Panel, 10 inches by 8½ inches.

Sale.—J. Rendorp, Amsterdam, October 16, 1793, No. 53 (21 florins, Yver).

471*f*. **An Old Man.** Sm. 271.—Finely rendered; reminding one of Titian.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 25 of the second day (£47 : 5s.); *see* Buchanan, i. 296.

471*g*. **An Old Man with a Cloak.**—Wearing a velvet cap Strongly painted.
Canvas, 33 inches by 29½ inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 62.

471*h*. **An Old Man with a Grey Beard.**—Half-length. Excellent; broadly painted. [Pendant to 516*c*.]
Panel, 19 inches by 14 inches.

Sale.—Countess van Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 65 (70 florins 2).

471*i*. **An Old Man in a Fur Coat and Cap.**—Carefully rendered. Probably one of the numerous replicas of 375 (Cassel).
8½ inches by 6½ inches.

Pendant to "A Richly Dressed Young Man" (809).
Engraved in line and in mezzotint.

Sale.—François Pauwels, Brussels, August 22, 1803, No. 76 (1860 francs, with pendant, Couway); *see* C. Blanc, ii. 214.

472. **A Rabbi.** Sm. 296.—Half-length.

Sale.—Walsh Porter (second part), London, April 14, 1810 (£203 : 14s.).

472*a*. **Head of an Old Man with a High Cap.**
Panel, 10½ inches by 9 inches.

Sales.—Coypel, Paris, June 11, 1777, No. 35.
J. A. de Silvestre, Paris, February 28, 1811, No. 117 (200 francs).

472*b*. **An Old Man with a Stick.**
Canvas, 41½ inches by 37½ inches.

Sale.—R. Sondag and others, Rotterdam, July 5, 1813, No. 128.

472*c*. **A Youth wearing a Velvet Cap with a Plume.**—Powerfully painted; well rendered.

Sale.—Amsterdam, October 5, 1813, No. 13 (3 florins 15, Vinkeles).

472*ca*. **Head of a Rabbi.**

Exhibited at the British Institution, London, 1815, No. 29.
Then in the collection of Sir George Hayter.

472*d*. **Head of an Old Man.**—Well rendered in a fine pose.
Panel, 19½ inches by 14 inches.

Sale.—Breda, August 23, 1817, No. 33.

472*e*. **A Young Man with a Gold Chain.**—In a three-quarter view. He wears a velvet cap with a white plume. Broadly painted; strong colour.
Panel, 26½ inches by 21 inches.

Sale.—J. A. Snijers, Antwerp, April 27, 1818, No. 6.

472*f*. **A Man with a Cap, seated.**—Masterly in style.
Canvas, 14½ inches by 12 inches.

Sale.—Amsterdam, July 16, 1819, No. 148 (101 florins, Van den Berg).

472*g*. **Head of a Man.**

Exhibited at the British Institution, London, 1823, No. 111.
Then in the collection of the Duke of York, London.

472*h*. **Head of an Old Man.**

Exhibited at the British Institution, London, 1828, No. 82.
Then in the collection of Sir William Gomm.

472*i*. **Head of an Old Man with a Blue Velvet Cap.**—There is gold lace on the cap. Round the neck he wears a rich gold chain with a medal and a white cambric collar with a border. In the ear is a pear-shaped pearl. Fine expression.
Panel.

Sale.—P. F. Tiberghien, Brussels, May 22, 1828, No. 244.

472*j*. **A Jew.**—Very characteristic.
Panel, 16 inches by 12 inches.

Sale.—Rotterdam, June 9, 1828, No. 30.

473. **A Stout Elderly Man with a Large Hat.**—Half-length, turned a little to the left. A fur-trimmed cloak covers the shoulders and shows the close-fitting under-garment of an Eastern type. Fine expression; powerfully painted in the master's last manner. Slightly damaged at the edge. It resembles the painter himself.
Canvas, 23½ inches by 17 inches.

Sale.—M. P. Krüger, Hamburg, September 1, 1828, No. 9.

473*a*. **An Old Man with a Large Beard.**—With long hair. Half-length. The varnish is scorched.

Signed, "R. van Ryn"; panel, 11½ inches by 10 inches.

Sale.—M. P. Krüger, Hamburg, September 1, 1828, No. 181.

473*b*. **Head of an Old Man.**—Very finely rendered.

7½ inches by 6 inches.

Sale.—John Clerk of Eldin, Edinburgh, March 14, 1833, No. 124 (£20).

474. **An Old Man with a Thin Face.** Sm. 362, and Suppl. 11. —He wears a plain brown dress and a dark velvet cap decked with beads. A medal, with the impression of a head, hangs from a ribbon in front. "Painted in a free and bravura manner" (Sm.).

Panel, 25 inches by 18 inches.

Exhibited at the British Institution, London, 1834, No. 111.

In the collection of Sir Charles Bagot, 1836; sold in that year, according to Sm. (for £53 : 11s.).

474*a*. **An Old Man.** Sm. 467.—He wears a large slouch hat and a dark cloak, and has a pearl collar round his neck.

Canvas, 35 inches by 30 inches.

In the Dresden Gallery, 1836 (Sm.); if it was not identical with 376, it is not now to be found at Dresden.

475. **An Old Man.**

It is uncertain whether two or more of the following are identical:

In 1645 Christiaen Huygens, Leyden, copied an "Old Man" by Rembrandt in pastel. *See* his letter to his brother Ludwig, June 29, 1645, in Hofstede de Groot, *Urkunden über Rembrandt*, No. 104.

In the collection of Paulus Ramers and Agatha de Bruyn, Amsterdam; valued on November 5, 1649 (at 42 florins). *See* H. de Groot, *Urkunden*, No. 124.

In the collection of Rembrandt, Amsterdam; in the inventory of his effects, July 25, 1656, No. 103. *See* H. de Groot, *Urkunden*, No. 169.

In the collection of Marten Pietersz Daey, Amsterdam; in the inventory of his effects, November 3, 1659. *See* H. de Groot, *Urkunden*, No. 218.

In the collection of Ferdinand Bol, Amsterdam; in the inventory of October 8, 1669. *See* A. Bredius, *Oud Holland*, 1910, p. 234.

In the collection of Jan van Beaumont, Amsterdam, June 29, 1676; a small picture, valued (at 10 florins). *See* H. de Groot, *Urkunden*, No. 334.

In the collection of Jacob Lois, Rotterdam; in the inventory of his effects, October 30, 1680; two pictures. *See* H. de Groot, *Urkunden*, No. 351.

In the collection of Hendrick Becker, Hermansz, Amsterdam; in the inventory of his effects, July 22, 1688, valued by Catharina Schaack (at 2 florins 10); "een Bestevaer" (an old man). *See* A. Bredius, *Oud Holland*, 1910, p. 11.

In the collection of Madame van Sonsbeeck, The Hague, at the beginning of the eighteenth century; on paper, valued (at 1 florin 10). *See* A. Bredius, *Oud Holland*, 1906, p. 238.

In the collection of Hyacinthe Rigaud, Paris, who valued the picture in an inventory of May 17, 1703 (at 100 francs). *See* H. de Groot, *Urkunden*, No. 387.

Sales.—Allart van Everdingen, Amsterdam, April 19, 1709, No. 61.
Amsterdam, May 17, 1715 (Hoet, i. 185), No. 2 (62 florins).
Bernard Picart, Amsterdam, May 15, 1737 (Hoet, i. 476), No. 40 (15 florins).
Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 516), No. 149—but (Terw. 23), No. 103, and No. 150 in the original catalogue—(27 florins 10).
In the collection of Count van Wassenaar, The Hague, 1752 (Hoet, ii. 402).
Sales.—J. Graham and others, The Hague, July 24, 1775, No. 58—"small and quite natural."
J. Christiaanze, Amsterdam, November 17, 1779, No. 271 (1 florin 5, J. Yver).
In the picture gallery at the Royal Palace, Berlin, 1786; *see* Nicolai, *Beschreibung von Berlin*, ii. 885, No. 26.
Sales.—C. A. de Calonne, London, March 23, 1795, No. 20 of the second day (£7 : 17 : 6); *see* Buchanan, i. 229.
Carolus et Demalines, Antwerp, August 12, 1837, No. 25; on panel.
Brussels, August 1, 1842, No. 88; a good head, fine light and shade.

475*a*. **Head of an Old Man.**—With a small greenish cap.
Canvas, 26 inches by 22 inches.

Sale.—Aguado, Paris, March 1843 (1010 francs).

475*b*. **Head of a Rabbi.**

Exhibited at the British Institution, London, 1845, No. 113.
Then in the collection of Viscount Alford, London.

475*c*. **Head of a Man.**—Broadly painted.
Panel, 8½ inches by 7 inches.

Sale.—J. A. A. de Lelie and others, Amsterdam, July 29, 1845, No. 173 (14 florins 25, Bogaard).

475*d*. **A Rabbi.**
8 inches by 6½ inches.

Mentioned by Dutuit, p. 18.
Sale.—Van Saceghem of Ghent, Brussels, June 2, 1851 (600 francs, De la Neuville for the Marquess of Hertford).

475*e*. **Portrait of a Rabbi.**—Glowing colour; finely rendered.

Exhibited at the British Institution, London, 1850, No. 77.
In the collection of James Gray, London, 1854; *see* Waagen, ii. 366.

475*f*. **Head of a Bearded Old Man with a Red Cap.**—A precious example of the painter's broad style.
Canvas, 11½ inches by 9½ inches.

Mentioned by Dutuit, p. 19.
Sale.—W. Hope, Paris, May 11, 1858 (500 francs).

476. **Head of a Man.**

It is uncertain whether two or more of the following were identical :

In the collection of Herman Becker ; in the inventory of his effects, October 19, 1678. *See* A. Bredius, *Oud Holland*, 1910, p. 196.

Sale.—Amsterdam, May 28, 1706, No. 70.

In the collection of the Stadholder, later in that of the King of Prussia, Honsholredijk ; in the inventory of 1707, 1713, 1719, No. 187 (in the audience-chamber, No. 12).

Sales.—Nicolaes van Suchtelen, Hoorn, April 17, 1715 (Hoet, i. 181), No. 45 (15 florins 15) ; skilful.

Pieter Pellicorne, Amsterdam, April 4, 1724 (Hoet, i. 306), No. 29 (13 florins) ; a small picture.

The Hague, May 3, 1729 (Terw. 7), No. 75 (30 florins) ; very strong.

Amsterdam, August 9, 1739 (Hoet, i. 598), No. 37 (26 florins) ; finely rendered.

Amsterdam, August 9, 1739 (Hoet, i. 598), No. 38 (7 florins).

W. van Grondesteyn and others, Rotterdam, March 30, 1758, No. 8.

Jacob Snels, Baron van Deneke, The Hague, July 11, 1763 (Terw. 341), No. 56—but No. 86 of the original catalogue—(13 florins, De Muyser) ; very natural.

In the picture lottery, Zurich, 1790, No. 52 ; priced too high, according to Lavater in Meusel's *Museum*, xii.

Sales.—Leyden, November 4, 1783, No. 176 ; a small picture.

L. Brasser and others, Rotterdam, April 7, 1794, No. 41 (3 florins 5) ; a small picture.

Amsterdam, April 17, 1809, No. 138 (5 florins) ; panel, in old Dutch dress, masterly.

F. A. J. Boijmans, Utrecht, August 31, 1811, No. D. 57 ; powerfully painted and distinguished head.

In the collection of the Earl of Lichfield ; exhibited at the British Institution, London, 1840, No. 107.

In the collection of Lord Methuen ; exhibited at the British Institution, London, 1857, No. 80.

In the collection of M. C. Wyatt ; exhibited at the British Institution, London, 1859, No. 84.

476*a*. **Head of a Jew.**

Exhibited at the British Institution, London, 1861, No. 72.

Then in the collection of J. E. Fordham, London.

476*b*. **An Old Man.** Wb. 477.—Half-length.

Dated 1641.

In the possession of A. M. W. Gruyter, Amsterdam, 1867.

477. **An Old Man with a White Beard.**—Seen in profile. He wears a black cap falling down on his black coat. Dark background. Half-length.

Canvas, 32 inches by 24 inches.

In the collection of Count Schönborn, Pommersfelden ; in the catalogue of 1719.

Sale.—Count Schönborn of Pommersfelden, Paris, May 17, 1867, No. 100 (550 francs, Jacquemart).

477*a*. **Head of an Old Man.**

Exhibited at Leeds, 1868, No. 828.
Then in the collection of F. Cook.

477*b*. **An Old Man in Profile.**—Wearing a high cap. Half-length, to the right. The light comes from the right.
Panel, 10½ inches by 8 inches.

Sale.—Prince von der Leyen and others, Munich, June 26, 1871, No. 79.

477*c*. **A Rabbi with a Dark Cap.**—He is seen in full face and looks at the spectator. His furred cloak is fastened at the breast with a gold buckle. Described from a photograph which does not enable a definite opinion to be formed regarding the authenticity of the picture.

Exhibited in the "Staryje Gody" exhibition, Petrograd, 1908; not identifiable in the catalogue.

478. **An Old Man in a Fur-Trimmed Robe.** Sm. 368.—He is seen in profile. He wears a white handkerchief round his head and has a gold chain with a medal round his neck.

The original is lost. Described by Sm. from a print by G. F. Schmidt.

479. **A Rabbi with a Long Bushy Beard.** Sm. 387.—Almost in full face. He wears a large velvet cap and a cloak which he holds up in front with one hand. On his breast is a rich ornament.

The original is lost. Described by Sm. from a print by G. F. Schmidt.
A picture corresponding with the description was engraved by Riedel and by J. Wright, 1766.

480. **An Old Man with a Long Bushy Beard.** Sm. 390.—With curly hair. In profile. He looks fixedly at some object. He wears a dark cloak, overlapping in front; the hands are not shown.

The original is lost. Described by Sm. from a print by G. F. Schmidt.

481. **A Young Man with a Simple Face.** Sm. 401.—The mouth is slightly open. The hair is parted in front. He wears a low cap set to one side and a close doublet showing a small part of the shirt. On his breast hangs an ornament.

The original is lost. Described by Sm. from an anonymous print.

482. **An Old Man with a Grey Beard and a Bald Head.** Sm. 404*.

The original is lost. Described by Sm. from a print by Kreisler.

482*a*. **An Old Man.** Sm. 435; B.-HdG. xx.—He is seen almost in full face, with a long beard and a black cap. Half-length.

The original is lost. Described by Sm. from a mezzotint by B. Picart, inscribed "Lucien, Auteur Grec."

483. **An Old Man with a Bald Head and a White Beard.** Sm. 436.—Almost in profile. He wears a large cloak over his shoulders.

The original is lost. Described by Sm. from a print by Richard Houston.

484. **An Old Rabbi with a very Long Beard.** Sm. 437; Dut. 403; Wb. 489.—Seen in full face. He wears a broad velvet cap, and a large cloak bordered with fur over a dark silk vest. The hands seem to be clasped in front.

Dated 1646.

The original is lost. Described by Sm. from a print by W. Baillie.

A picture corresponding with the description was engraved by an unknown hand.

485. **A Gentleman with a Black Velvet Cap.** Sm. 438.—About thirty-five, seen in a three-quarter view. He has a fine oval face with mustachios, and long flowing hair. He wears a black velvet cap adorned with a string of jewels, a large black cloak, a plain vest, and a neatly pleated shirt with a narrow edging. In the background are a curtain and the interior of a large room.

The original is lost. Described by Sm. from an anonymous print in an oval.

486. **A Robust Man of about Thirty-five.** Sm. 442.—The body is seen in profile, the head almost in full face. He has bushy hair, and wears a small velvet cap, a close-fitting coat with a tag on the shoulder, and a scarf round his neck.

Dated 1633.

The original is lost. Described by Sm. from an etching apparently by T. Worlidge.

487. **A Young Man with a Small Moustache and Bushy Hair.** Sm. 443.—He wears a black velvet cap, a fur cloak, and a white shirt, only a small part of which is seen.

The original is lost. Described by Sm. from a print by J. F. Schroter, 1790.

488. **A Man with a Strongly Marked Face.** Sm. 479.—In a three-quarter view. About forty. He wears a mezetin cap and a cloak which envelops his body, exposing only a small part of his vest and of two gold chains.

The original is lost. Described by Sm. from a print by Claussin.

489. **A BOY WITH FAIR CURLS.** Sm. 318; Bode 138; Dut. 335; Wb. 242; B.-HdG. 440.—Standing, seen in full face. About five or six years of age. He has greyish-blue eyes, parted lips, and red cheeks. He wears a light grey jacket, a white collar, and a yellow sash. On his long hair is a velvet cap with a red and a white plume over a yellow hood. On his left shoulder is an object not clearly distinguishable—possibly a large bird. Dark background. Simple daylight falls almost from the front. Half-length; life size. Painted about 1650.

Canvas, 26 inches by 22 inches.

Etched by P. J. Arendzen in *Masterpieces of Dutch Art in English Collections*.

Mentioned by Bode, pp. 537, 578; Dutuit, p. 48; Michel, p. 555 [433].

Exhibited at Manchester, 1857, No. 18; at the Grafton Gallery, London, 1895, No. 130; at the Royal Academy Winter Exhibition, London, 1899, No. 30, and 1907, No. 60; at Amsterdam, 1898, No. 95.

In the collection of Earl Spencer, Althorp; [sold in October 1915].
[In the collection of Herbert Cook, Richmond.]

489*a*. **A BOY WITH LONG CURLS.**—With a brown cap. He is in profile to the right but turns his head to the spectator. Over his right shoulder is a heavy cloak. Painted about 1650-60.

Panel, 12 inches by 10 inches.

In the Kribben collection, Berlin.
In the possession of Cassirer, Berlin.
In the collection of Herr Krupp von Bohlen und Halbach, Essen.

490. **A BOY WITH A COLOURED NECK-CLOTH.** Bode 302; Dut. 374; Wb. 314; B.-HdG. 177.—About five years old. He is turned a little to the right, but is seen almost in full face. He wears on his light brown hair a velvet cap with a narrow gold chain and a tall golden pheasant's feather held in place by a clasp. In his ear is a pearl. Over his coat hangs a heavy gold chain set with precious stones. Bright light falls from the left; dark background. Half-length, without hands; life size. The same boy figures in 491-493, and perhaps also in 494.

Signed on the right, level with the shoulder, "Rembrandt 1633"; oak panel, oval, 17½ inches by 13 inches.

Etched by an unknown hand.
Mentioned by Vosmaer, pp. 121, 500; Bode, pp. 404, 597; Dutuit, p. 52; Michel, pp. 142, 564 [108, 436].
Sales.—Amsterdam, May 14, 1832, No. 79 (700 florins, Van Brienen).
G. Th. A. M. Baron van Brienen van de Grootelindt of The Hague, Paris, May 8, 1865 (25,000 francs, Rothschild).
In the collection of Baron James de Rothschild, Paris.
In the collection of Baroness Nathaniel de Rothschild, Paris.
In the collection of Baron Edouard de Rothschild, Ferrières.

491. **A BOY IN A RICH DRESS (or, Portrait of a Boy).** Bode 239; Dut. 260; Wb. 250; B.-HdG. 178.—He is inclined a little to the left and looks at the spectator; his head is in full face. His brown curls are covered with a velvet cap adorned with a narrow gold chain and a plume fastened in front by a clasp. In each ear is a pearl. He wears a lilac cloak with gold brocade, held together in front with two clasps; round his neck is a string of pearls. Evenly lighted from the left foreground; the background is fairly light. A small figure, seen almost to the waist. The same boy figures in 490, 492, 493, and perhaps also in 494.

Signed on the left, level with the shoulder, "Rembrandt f. 1633"; panel, 8 inches by 6½ inches.

Exhibited at the Bethnal Green Museum, London, 1872, No. 113; at the Royal Academy Winter Exhibition, 1889, No. 116.
In the collection of the Marquess of Hertford, London.
In the Wallace Collection, London, 1913 catalogue, No. 201.

492. **A BOY IN POLISH COSTUME.** B.-HdG. 179.—He stands, turned a little to the left, with his head in full face. On his thick curls is a red velvet cap with a narrow gold chain on the brim and a golden

pheasant's feather standing erect. In each ear is a pearl. He wears a dress of gold brocade under a red cloak with gilt clasps. A transparent yellow cloth and a string of pearls are round his neck, over the shirt which is scarcely seen. Full light falls from the left at top. Brownish-grey background. Half-length, without hands; life size. Painted about 1634. The same boy figures in 490, 491, 493, and perhaps also in 494.

Oak panel, rounded at top and bottom; 26½ inches by 19 inches.

Mentioned by Waagen, *Die Gemäldesammlung in der Kaiserlichen Ermitage*, second edition, p. 187.

Acquired by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 843.

493. **A BOY IN A DARK CLOAK.** Bode 356; Dut. 375; Wb. 430; B.-HdG. 180.—He is in profile to the right and turns his face to the spectator. He wears a dark velvet cap on his luxuriant hair, which falls down on either side and over his brow. In each ear is a pearl. The cloak has a border of gold brocade. Strong light from the left falls on the right cheek. Dark background. A small half-length without hands. The same boy figures in 490-492, and perhaps also in 494.

Signed on the right, on a level with the shoulder, "Rembrandt f. 1633"; oak panel, 7½ inches by 6½ inches.

Mentioned by Bode, pp. 404, 603; Dutuit, p. 54; Michel, pp. 142, 567 [108, 442].

In the collection of Prince Yussupoff, Petrograd.

494. **A BOY WITH LUXURIANT CHESTNUT-BROWN CURLS.** B.-HdG. 181.—About seven years old. He is in profile to the left, turning his head half-round to the spectator and looking sidewards. He has dark eyes. In his left ear is a pearl. He wears a blue coat with gold clasps, showing the pleated white shirt at the throat. Bright light falls from the left, past the face, on the shirt and the left shoulder. Dark background in a black oval frame. Half-length, without hands; life size. The boy is perhaps the same as in 490-493.

Signed on the left, a little below the level of the shoulder, "Rembrandt f. 1634"; oak panel, 18½ inches by 14½ inches.

Exhibited at Amsterdam, 1898, No. 30; at the Royal Academy Winter Exhibition, London, 1899, No. 37.

Sale.—Sir Luke Schaub, London, April 26, 1758, No. 30 of the second day (£32 : 11s., Duke of Portland).

In the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 216; traceable there since the catalogue of 1831.

494*a*. **Head of a Boy.**
28 inches by 23 inches.

Sale.—Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 317), No. 51 (13 florins).

494*b*. **A Young Boy.**
Panel, 15 inches by 13 inches.

Sale.—Count von Brabeck, Count Andreas von Stolberg, Hanover, October 31, 1859, No. 212.

494*c*. **A YOUNG GIRL.**—She is seen in lost profile to the left. She turns her head, which is slightly bent, over her left shoulder towards the spectator and looks down. She has fair reddish hair threaded with a reddish ribbon, and dark eyes. Over her white chemisette is a brownish-red dress. Half-length. Painted about 1650. [Probably identical with 919.]

Panel, 10 inches by 8 inches.

Exhibited at Berlin, 1914, No. 134A.
In the collection of Wynn Ellis, London.
In the possession of F. W. Lippmann, London.
In the possession of T. Agnew and Sons, London.
In the collection of Marcus Kappel, Berlin ; not in the 1914 catalogue.

495. **A YOUNG GIRL.** B.-HdG. 373.—She looks down to the left. She is about twenty, with a fresh complexion and dark hair. She wears a brownish-red dress, a yellowish bodice, and a white kerchief round her neck. A small half-length. Painted about 1650. On the head and neck there are alterations, indicating a hood.

Oak panel, 8 inches by 7 inches.

Exhibited at Amsterdam, 1898, No. 82 ; at the Burlington Fine Arts Club, London, 1899, No. 36 ; at Berlin, 1909, No. 114.
In the collection of Sir Charles A. Turner, London.
In the collection of P. von Schwabach, Berlin.

496. **AN ELDERLY WOMAN WITH A DARK RED HOOD.** B.-HdG. 584.—Under the hood is a white kerchief. She is in full face looking at the spectator. The lips are parted. In the ears are gold ear-rings. She wears a black fur-lined cloak, held together in front with two gold clasps, over a dark grey dress which shows the pleated shirt at the throat. Dark neutral background. The light falls from the left at top. Half-length, without hands ; almost life size.

Signed to the left on a level with the shoulder, "Rembrandt f. 1652" ; oak panel, 26 inches by 20½ inches.

Exhibited at the Guildhall Art Gallery, London, 1903, No. 135.
In the possession of Sir Hugh P. Lane, London.
In the possession of Messrs. Dowdeswell, London.
In the collection of C. P. Taft, Cincinnati.

497. **A YOUNG GIRL WITH CLASPED HANDS.** Sm. 526 ; B.-HdG. 481.—She sits, turned three-quarters right, on a chair upholstered in red and looks to the right. She wears a dark red dress, showing the white chemisette at the throat. The light falling from the left touches the face and shoulder. Dark background, illumined to the left. Three-quarter length ; life size.

Signed on the right half-way up, "Rembrandt f. 1660" (the last figure may be a 6) ; canvas, 30½ inches by 26 inches.

Etched in reverse in the small "Galerie Le Brun," No. 152 ; in this the girl wears a cap with a plume, which the cleaning of the picture has shown to be a later addition.
Exhibited by Forbes and Paterson, London, 1902, No. 5.
In the possession of J. B. P. Le Brun, Paris.

In the collection of Sir Walter Farquhar, London, 1894.

Sale.—Sir C. L. Eastlake and others, London, June 2, 1894 (£703 : 10s., M. H. Colnaghi).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1895, ii. No. 29.

In the collection of C. de Beistegui, Paris.

In the possession of T. Lawrie and Co., London.

In the collection of William A. Coats, Dalskairth.

498. **AN OLD WOMAN WITH CLASPED HANDS.** B.-HdG. 480.—She sits in an arm-chair, turned to the right and looking in that direction. She wears a dark fur-trimmed dress with narrow red stripes on the sleeve in front; a large black velvet cap with a narrow gold edging, over a white kerchief, covers the head. Dark background, illumined a little to the right. Strong light falls from the left. Half-length; life size.

Signed on the right beside the chair, "Rembrandt f. 1661"; canvas, 30½ inches by 25½ inches.

Exhibited at the British Institution, London, 1818, No. 121; at the Royal Academy Winter Exhibition, 1899, No. 78, and 1907, No. 56; by F. Muller and Co., Amsterdam, 1907, No. 36.

In the collection of Sir A. Hume, London.

In the collection of Earl Brownlow, London [who lent it to the Royal Academy in 1899].

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1900, vi. No. 29.

In the collection of E. F. Milliken, New York.

Sale.—Sir H. Bedingfield, Bart., and others, London, May 31, 1902, No. 41 [the property of E. F. Milliken, sold for £5775].

In the possession of Sir George Donaldson, London [who lent it to the Royal Academy in 1907].

In the possession of F. Kleinberger, Paris.

In the collection of F. von Gans, Frankfort-on-Main.

499. **A YOUNG GIRL WITH SHORT CURLY HAIR.** B.-HdG. 552.—She is inclined to the left; her head and eyes are turned towards the spectator. A dark fur-trimmed cloak lies over her finely pleated chemisette; the cloak is fastened at the left shoulder by a gold clasp. Bright background. Strong light falls from the left at top. Half-length, without hands; three-quarters life size. Painted about 1629.

Oak panel, 10 inches by 8 inches.

Exhibited at Amsterdam, 1898, No. 10; at The Hague, 1903, No. 110.

In the possession of F. Kleinberger, Paris.

In the collection of D. F. Scheurleer, The Hague.

In the possession of J. Goudstikker, Amsterdam.

In the collection of Gustav Ritter Hoschek von Mühlheim, Prague.

In the possession of J. Goudstikker, Amsterdam.

In the Simbryskoff collection, Helsingfors.

500. **AN OLD WOMAN IN PROFILE TO THE RIGHT.** B.-HdG. 391.—About sixty. Seated. She wears a dull olive-green hood lined with gold brocade, under which is seen a striped kerchief; the hood

falls over her shoulder. She holds a key in her clasped hands. Her dark dress is cut low at the neck, under a wrap striped white and yellow. Round her waist is a red girdle. Dark background. Bright light falls from the left on the right side of the face and on the wrap. Half-length; life size. Painted about 1650.

Oak panel, 27 inches by 22 inches.

Exhibited at Amsterdam, 1898, No. 47.
Sale.—J. H. van Heemskerk, The Hague, March 29, 1770, No. 9 (31 florins 10, De Bons).
In the collection of Prince Adam Czartoryski, Pulawy, near Warsaw.
In the collection of General Kicki, Warsaw.
In the collection of Helene von Przybyslawska.
In the possession of N. Steinmeyer, Cologne.
In the collection of G. Martius, Kiel (formerly of Bonn).

501. **A GIRL OF ABOUT TWENTY.** B.-HdG. 374.—She is turned to the left in half-profile and bends her head forward. She has dark eyes and a bright complexion. Her light brown hair is combed back under a plain yellow cap. A white wrap is drawn round her shoulders, showing in front and on the upper arms the yellow gown cut out square at the throat. Round her neck is a double red band. Greenish-grey background, illumined to the right. Pale light. A small half-length. Painted about 1650. The same sitter as in 509.

Oak panel, 8 inches by 7 inches.

Exhibited at Amsterdam, 1898, No. 91.
In the possession of Bourgeois, Cologne.
In the collection of the late Freiherr Albert von Oppenheim, Cologne, 1904 catalogue, No. 33.

502. **AN OLD WOMAN IN A RED DRESS.** Bode 370; Wb. 11; B.-HdG. 396.—She wears a dark cloak over the red dress. About seventy years of age. She is seen in full face and looks down. A large black hood trimmed with yellow covers her head. Her hands are in a band. Half-length; life size. Painted about 1654.

Canvas, 28½ inches by 24 inches.

Mentioned by Vosmaer, p. 581; Bode, p. 503; Dutuit, p. 50; Michel, pp. 395, 561 [306, 430].
In the collection of Count Moltke, Copenhagen, 1885 catalogue, No. 32.

503. **A YOUNG WOMAN IN A DARK CAP WITH A BORDER AND A SHORT BLUE FEATHER.** Sm. 559; Bode 164; Dut. 304; Wb. 194; B.-HdG. 537.—About thirty. She is turned to the left in a three-quarter view, bends her head a little forward, and looks at the spectator. She wears a black flowered silk dress; the full sleeves and the collar are slashed and filled in with white silk. Her dark hair is combed back smoothly. She has ear-rings, each with a large pearl. The light falls almost from the front. Moderately dark background. Half-length, without hands; life size. Painted about 1665. Ascribed, when at Hamilton Palace, to Velazquez.

Canvas, 23 inches by 19½ inches.

Mentioned by Bode, p. 582 ; Dutuit, p. 45 ; Waagen, iii. p. 309.

Exhibited at Montreal, 1906, No. 1.

In the collection of the Duke of Hamilton, Hamilton Palace ; it was there in 1836 (Sm.).

Sale.—Alexander, Duke of Hamilton, London, June 17, 1882 (£630, Winckworth).

In the possession of Cottier and Co., New York.

In the collection of R. B. Angus, Montreal, Canada.

504. **A YOUNG GIRL.**—She wears a soft hood, with two points on either side. She is turned a little to the left. Her plain dress shows a light under-garment at the throat and at an opening on the bosom. A cloak falls over her right shoulder. She wears pearls in her ears.

Signed on the right half-way up, "Rembrandt f. 1651" ; canvas, 23 inches by 19 inches.

In a copy in the collection of Count Wachtmeister, Wanas, 1895 catalogue, No. 55 (*see* Granberg, *Trésors d'Art en Suède*, ii. No. 327), which the author formerly regarded as the work of F. Bol, the girl is seen at half-length, with the right hand protruding from the wrap and holding a pink. Thus it is possible that the original once showed this composition and has been cut down.

In the possession of Durand Ruel, Paris.

In the collection of Mrs. Senff, New York.

505. **A YOUNG GIRL RESTING HER GLOVED RIGHT HAND ON A STICK.** B.-HdG. 551.—She is turned to the left and looks at the spectator. Her left hand is on her hip. Her bushy brown hair is adorned with a dark red plume. She wears a pearl in her ear and a string of pearls round her neck. She wears a greenish-grey gown decorated with fringes, an embroidered girdle of the same colour, a dark purple cloak lined with gold brocade and richly adorned with gold embroideries and precious stones ; the cloak is fastened on the bosom with a large gold clasp set with a red stone, and shows the pleated chemisette at the throat. In front of a grey wall at the back, to the left, is a table with a dark green cover, on which lie a lute, a book, and other objects ; to the right are seen several steps. Greyish-brown background. The light falls from the left at top. A small full-length. Painted about 1631.

Canvas on panel, originally 23½ inches by 18 inches, enlarged to 27 inches by 19 inches.

Sale.—F. H. Wente of Amsterdam, Paris, February 22, 1893, as of the school of Rembrandt.

In the collection of Baron A. de Schickler, Paris.

506. **AN OLD WOMAN SEATED IN AN ARM-CHAIR.** Sm. 541 ; Bode 329 ; Dut. 320 ; Wb. 418 ; B.-HdG. 393.—She is in full face, with her head inclined to the left. Her hands are clasped in her lap, apparently resting on a dark green cushion. She wears a red dress, a white kerchief, and a brown wrap. Her head is covered with a large black hood or bonnet over a close-fitting white cap. Strong light falls from the left at top on the lower part of the face and the upper part of the body. Well-lighted brownish background. Three-quarter length ; life size.

Signed on the left above the chair, "Rembrandt f. 1654" ; canvas,

43½ inches by 33½ inches—originally 35½ inches by 30½ inches, but a broad strip has been added at foot and a narrow strip on the other three sides to make the picture a pendant of 439 (Hermitage).

What was probably a copy occurred in the sale :—Maria Theresia Wittebol and De Labistraeten, Antwerp, June 19, 1804, No. 146 (335 francs).

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, p. 520; Bode, pp. 502, 600; Dutuit, p. 39; Michel, pp. 394, 566 [305, 441].

In the collection of Comte Baudouin, Paris, 1780; acquired with it by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 805 [valued by Sm. in 1836 at £200].

507. **AN OLD WOMAN IN A RED HOOD.** Sm. 535; Bode 330; Dut. 319; Wb. 419; B.-HdG. 394.—Her hood falls on her shoulders. She sits, seen in full face, and bends her head a little to the right. She wears a greyish-yellow gown, cut out square on the bosom to show the pleated chemisette, and a black fur-lined cloak. Her hands lie in her loose sleeves. Dark background. Pale light falls from the left on the figure. Half-length; life size.

Signed on the left half-way up, "Rembrandt f. 1654"; canvas, 29½ inches by 25 inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*; and engraved by an unknown hand.

Mentioned by Vosmaer, p. 520; by Bode, pp. 502, 601; Dutuit, p. 39; Michel, pp. 394, 566 [305, 441].

In the collection of Count Brühl, Dresden.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 806 [valued by Sm. in 1836 at £120].

508. **AN OLD WOMAN WITH A LARGE DARK GREY-GREEN HOOD.** B.-HdG. 472.—Her hood rests on a white kerchief covering the brow. She is seen in full face, bending her head on her left shoulder and looking at the spectator. At her bosom is seen her light gown. Strong light falls from the left. The background is partly illumined. Half-length, without hands; less than half life size. *See* note on 518.

Signed on the left half-way up, "Rembrandt f. 1657"; oak panel, 8¼ inches by 7 inches.

Exhibited at Amsterdam, 1898, No. 100.

Engraved by J. F. Bause, 1765.

Probably in the collection of H. Verschuuring, The Hague, 1752 (Hoet, ii. 482).

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 495.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 75.

In the possession of Duveen Brothers, London.

In the possession of F. Kleinberger, Paris.

In the collection of L. Nardus, Suresnes, near Paris.

In the collection of the late P. A. B. Widener, Philadelphia.

509. **A GIRL WITH A YELLOW CAP.** B.-HdG. 588.—About twenty. She is turned a little to the left and looks straight before

her. Her brown hair is smoothly combed back. She wears a dark brown dress with light brown sleeves; round her neck is a double red band, over the chemisette shown in the square opening of the dress. Brown background. The light falls from the left at top. A small half-length, without hands. Painted about 1654. The same sitter as in 501.

Probably on oak panel, originally 8½ inches by 7 inches, rounded at top; the little picture has since been let into a thick panel of lime wood, and is now rectangular, 9 inches by 7½ inches.

In the collection of Baron Delfau de Pontalba, Senlis; recently sold.

510. **AN OLD WOMAN WITH A WHITE KERCHIEF ON HER HEAD UNDER A BROAD BLACK VELVET CAP.** Bode 363; Dut. 323; Wb. 438; B.-HdG. 463.—She sits with clasped hands. She is turned to the left and looks in that direction. The kerchief covers the throat and is fastened on the bosom. She wears a dark brown cloak trimmed with light brown fur, open in front; she has small white wristbands; on one finger of the right hand is a ring with a large diamond. Pale light falls from the left. Dark brown background. Half-length; life size. [Pendant to 452.]

Signed on the left, "Rembrandt f. 1655"; canvas, 34½ inches by 29 inches.

Etched by J. Klaus for the *Tidskrift for Bildande Konst*, although not used for it.

Mentioned by Bode, pp. 512, 605; Dutuit, p. 40; Michel, pp. 397, 568 [307, 442].

In the collection of Gustavus III., King of Sweden.

In the National Museum, Stockholm, 1900 catalogue, No. 582.

511. **AN OLD WOMAN WITH A CRUTCH.** Sm. 561; Bode 126; Dut. 121; Wb. 369; B.-HdG. 262.—She stands, almost in full face, leaning both hands on her crutch. Her head is bent a little on one side; her toothless mouth is half-open. A white cloth is tied round the head; over it is a large reddish-brown velvet hood, adorned with fringes, falling down on the shoulders. She wears a black dress, showing at the top the finely pleated chemisette which fits closely at the throat; over it is a velvet mantle lined with brown fur and fastened across the bosom with a large gold clasp. Strong light falls from the left at top on the face and bosom. Half-length; life size. Commonly called "Rembrandt's Mother."

Signed on the left at foot, "Rembrandt f. 1639"; oak panel, oval, 32 inches by 24½ inches.

Engraved by F. John, by J. Eissner in Perger's work on the Gallery, and by W. French. Etched by W. Unger.

Mentioned by Vosmaer, pp. 202, 520; Bode, pp. 459, 575; Dutuit, p. 34; Michel, pp. 263, 560 [202, 430]; by Moes, *Iconographia Batava*, No. 9409, 9.

In the Imperial Austrian collection since Mechel's 1783 catalogue.

[In the Belvedere Palace, Vienna, 1836 (Sm., who valued it at £315).]

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1273.

511*a*. **Head of a Woman.**

In the collection of Dirck van Cattenburgh, Amsterdam. Sold by him with the painter's own portrait, 590, on December 1, 1658, to his sisters Joanna and Margaretha van Cattenburgh. *See* A. Bredius, *Oud Holland*, 1910, xxviii. p. 7.

511*b*. A Jewess.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 331.

In the possession of the Amsterdam dealer Gerrit Uylenburch; in the inventory of his bankrupt estate, March 27, 1675, folio 76 *verso*, No. 9.

512. A Girl.

It is uncertain whether the following were identical:

In the collection of Cornelis Rutgers, Amsterdam; in the inventory of November 4, 1638. *See* Hofstede de Groot, *Urkunden*, No. 62.

In the collection of Hans aux Brebis, Amsterdam; in the inventory of May 7, 1678, No. 27 (valued at 30 florins). See *Urkunden*, No. 344.

513. An Old Woman.

It is uncertain whether two or more of the following were identical:

In the collection of the widow Anna Blommerts; in the inventory of December 31, 1646; a small picture. *See* Hofstede de Groot, *Urkunden*, No. 108.

In the collection of Jan van de Cappelle, Amsterdam; in the inventory of his effects, 1680, No. 65. See *Urkunden*, No. 350.

In the collection of Abraham Heyblom, Dordrecht; in the inventory of 1685, No. 41. *See* A. Bredius, *Oud Holland*, 1910, p. 12.

514. A Woman.

It is uncertain whether two or more of the following were identical:

In the collection of Rembrandt, Amsterdam; in the inventory of his bankrupt estate, July 25, 1656, No. 105. See *Urkunden*, No. 169.

In the collection of Cruyshoeck, Delft, sold October 16, 1665. See *Urkunden*, No. 282.

In the collection of Joanna Juliaens, widow of Willem Bogaert, Amsterdam; valued on April 30, 1698 (at 90 florins). See *Urkunden*, No. 297.

In the collection of Hans aux Brebis, Amsterdam; in the inventory of May 7, 1678, No. 31 (valued at 3 florins). See *Urkunden*, No. 344.

In the collection of the widow J. Meurs, Amsterdam; valued May 17, 1678 (at 15 florins). See *Urkunden*, No. 345.

In the collection of Abraham Velters, Amsterdam; in the inventory of his effects, October 30, 1690; a small picture. See *Urkunden*, No. 365.

In the collection of Hyacinthe Rigaud, who in a catalogue made May 17, 1703, valued a "Head of a Woman" (at 80 francs). See *Urkunden*, No. 387.

515. A Woman holding a Flower.

Mentioned by Hofstede de Groot, *Urkunden*, No. 387.

In the collection of Hyacinthe Rigaud, who in a catalogue made May 17, 1703, valued it (at 800 francs).

515*a*. A Young Turkish Woman.

Sale.—Gerard van Sypes (that is, Everard van Sypestein), Utrecht, April 11, 1714 (Hoet, i. 172), No. 1 (30 florins).

515*b*. Head of a Woman.—Good. [Pendant to 458*h*.]

9 inches by 7½ inches.

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 72), No. 51—but No. 75 of the original catalogue—(40 florins, with pendant, Van Breemen).

516. **A Negro Woman.**
Panel, 17 inches by 17 inches.

Mentioned by Dutuit, p. 1.
Sales.—Pieter Six, Amsterdam, September 2, 1804 (Hoet, i. 74), No. 51 (16 florins).
N. Tjark and others, Amsterdam, November 10, 1762, No. 151 (5 florins 15, Sayer).

516*a*. **A Woman with her Bosom uncovered.**—Half-length.

Mentioned by Dutuit, p. 5.
Sale.—De Julienne, Paris, May 30, 1767 (53 francs).

516*b*. **A Woman.**—[Pendant to 466*a*.]
15½ inches by 11½ inches.

Sale.—H. Houtkamp, Alkmaar, March 19, 1776, No. 65.

516*c*. **An Old Woman with Deep Wrinkles.**—Half-length. Freely handled with a full brush, excellent in colour and true in lighting. [Pendant to 471*h*.]
Panel, 18½ inches by 14 inches.

Sale.—Countess van Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 65 (70 florins 2, with pendant).

516*d*. **Head of a Girl.**

Exhibited at the British Institution, London, 1815, No. 35.
Then in the collection of W. Holwell Carr, London.

516*e*. **Head of an Old Woman.**

Exhibited at the British Institution, London, 1835, No. 58.
Then in the collection of G. J. Vernon, London.

517. **A Woman with Parted Lips.** Sm. 563.—She is seen almost in profile. She wears a plain mantle and has a white cloth round her head.

The original is lost. Described by Sm. from a print by G. F. Schmidt.

518. **An Elderly Woman with Strong Features.** Sm. 572.—She wears a plain white cap pinned under the chin, and a black cloak with a hood covering the head. From the description, this might be identical with 508.

The original is lost. Described by Sm. from an engraving by J. F. Bause. In the Haid collection, Augsburg, when engraved.

519. **Mariana, a Young Wench.** Sm. 586; B.-HdG. xi.—Half-length, turned to the right; the head, however, is inclined a little to the left. She looks with a smile at the spectator. Her hair is combed back under a diadem; the head is covered with a kerchief. The dress is cut low, exposing the full breasts. Round the shoulders hangs a gold chain with a medallion. Painted about 1634-36.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 23.

The original is lost. Described from a print by W. de Leeuw. Also engraved by C. Dankerts.

520. **An Old Woman in Profile.** Sm. 588.—She looks upwards. A large scarf covers her head and falls over her shoulders. Her cloak sits in folds round her neck; it is striped.

The original is lost. Described by Sm. from an etching by J. G. Reinheimer.

520*a*. **A Young Woman.** Sm. 556.—She wears a dark brown dress and has pearls in her ears. Her hands are in her muff.

Canvas, about 28 inches by 24 inches.

The original is lost. Described by Sm. from an old copy—which even in his day had been much injured by exposure to the sun—in the Royal collection, Hampton Court, 1908 catalogue, No. 543.

521. **A Small Standing Figure.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.

In the collection of Rembrandt, Amsterdam; in the inventory of his bankrupt estate, July 25, 1656, No. 12.

521*a*. **A Head with Old-Fashioned Ornaments ("Antycque Tronie").**

Mentioned by Hofstede de Groot, *Urkunden*, No. 177.

In the possession of the Amsterdam dealer Johannes de Renialme; in the inventory of his effects, June 27, 1657, No. 304 (valued at 50 florins).

521*b*. **Two Heads.**

Mentioned by Hofstede de Groot, *Urkunden*, Nos. 114 and 267.

In the collection of Tryntge Pieters, widow of Crijn Hendricksz Volmarijn, Rotterdam; in the inventory of her effects, March 12, 1648; a small picture.

In the collection of Dr. Gerard van Hoogeveen, Leyden; in the inventory of his effects, January 11, 1665.

521*c*. **A Large Head ("Trony int Groot Gedaen").**

In the collection of Cornelis Dircxsz. Kool, Amsterdam.

In the collection of Cornelis and Aletta van Kempen, grandchildren of the above, Amsterdam; in the inventories of July 1670 and May 1682 (valued at 60 florins). *See* A. Bredius, *Oud Holland*, 1910, p. 9.

522. **A Small Head.**

It is uncertain whether two or more of the following were identical:

In the collection of the painter Barent Teunisz, Amsterdam; in the inventory of January 25, 1629. *See* A. Bredius, *Oud Holland*, 1910, p. 1.

In the collection of Pieter Gerritsz van Hogemade, Leyden; in the inventory of her effects, July 24, 1652 (valued at 8 florins). Mentioned by H. de Groot, *Urkunden*, No. 136.

At Delft, in an inventory of November 12, 1652. Mentioned by H. de Groot, *Urkunden*, No. 138.

In the collection of Catharina Gerbert, widow of Elias Nuyts, Amsterdam; in the inventory of her effects, October 2, 1715; two pictures valued by

J. Zomer (at 5 florins and 30 florins). *See* A. Bredius, *Oud Holland*, 1910, p. 17.

Sales.—Amsterdam, October 8, 1700 (Hoet, i. 60), No. 36 (8 florins).
Amsterdam, June 18, 1704, No. 46.
Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 419), No. 172 (15 florins 10); two pictures.
G. van Oostrum and others, The Hague, September 23, 1765, No. 55 (1 florin 12, Louis); very natural.

523. A Head.

It is uncertain whether two or more of the following were identical:

In the collection of the painter Barent Teunisz, Amsterdam; in the inventory of January 25, 1629. *See* A. Bredius, *Oud Holland*, 1910, p. 1.

In the collection of the widow of Reyncke Gerrits, Amsterdam; in the inventory of her effects, June 1647 (valued at 60 florins). *See* H. de Groot, *Urkunden*, No. 112.

In the collection of Pieter Persijn, Hoorn; bought on August 28, 1655, by Justus de la Grange, Delft (for 20 florins). *See* H. de Groot, *Urkunden*, No. 162.

In the collection of Rembrandt, Amsterdam; in the inventory of his bankrupt estate, July 25, 1656—four pictures, Nos. 23, 24, 48, 66. *See* H. de Groot, *Urkunden*, No. 169.

In the collection of Abraham Varleth, Amsterdam; in the inventory of his bankrupt estate, April 22, 1660 (valued at 48 florins, with another head by or after Rembrandt). Varleth had bought it from Pieter Heyblom. *See* H. de Groot, *Urkunden*, No. 229.

In the collection of Gerard van der Voorde, Amsterdam; in the inventory of September 20, 1663 (valued at 6 florins). *See* A. Bredius, *Oud Holland*, 1908, p. 222.

In the collection of Gerrit Kinckhuysen, Haarlem; in the inventory of his effects, 1666, valued by Willem Romeyn (at 20 florins). *See* A. Bredius, *Oud Holland*, 1910, p. 16.

In the collection of Maria van Rommerswael, widow of Gotschalck van der Hulst, Dordrecht; inventory of April 2, 1674. *See* A. Bredius, *Oud Holland*, 1910, p. 14.

In the collection of Herman Becker, Amsterdam; in the inventory of his effects, October 19, 1678. Mentioned by A. Bredius, *Oud Holland*, 1910, p. 196.

In the collection of Diederick Heynck, Amsterdam; in the inventory of his effects, March 16, 1679 (valued at 5 florins). *See* H. de Groot, *Urkunden*, No. 347.

In the collection of Catharina Deyl, widow of the painter Nicolaes Rosendael, Amsterdam; two pictures in the inventory of her effects, March 7, 1687, Nos. 27, 116. *See* H. de Groot, *Urkunden*, No. 361.

Sales.—Amsterdam, May 16, 1695 (Hoet, i. 36), No. 45 (7 florins 5). *See* H. de Groot, *Urkunden*, No. 372.
Amsterdam, October 8, 1700 (Hoet, i. 60), No. 35 (7 florins 5).
Amsterdam, May 4, 1706, No. 31.
Amsterdam, April 17, 1708, No. 269.

In the collection of Catharina Gerbert, widow of Elias Nuyts, Amsterdam; in the inventory of her effects, October 2, 1715, valued by J. Zomer (at 5 florins). *See* A. Bredius, *Oud Holland*, 1910, p. 17.

Sale.—Amsterdam, May 6, 1716 (Hoet, i. 198), No. 90 (28 florins).

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (*see* Van Gool, ii. 565); two pictures. They cannot be identified with any pictures now in the Bavarian Royal collections.

Sales.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 518), No. 190—but (Terw. 23) No. 104 and No. 101 of the original catalogue—(22 florins 10); a good picture.

J. Pompe and Jan van Huysum, Amsterdam, October 14, 1749 (Hoet, ii. 270) (25 florins); 9½ inches by 7½ inches, old and finely rendered.

J. van Vliet, Amsterdam, December 16, 1750, No. 2 (30 florins); very good.

J. A. Sichterman, Groningen, August 20, 1764, No. 249; very good; pendant to a head by P. P. Rubens.

In the picture gallery at the Royal Palace, Berlin, 1786; *see* Nicolai, *Beschreibung von Berlin*, ii. 885, No. 16; 886, No. 32; and 887, No. 101; three pictures, one of them "old" and another a pendant to a "Peter weeping," which cannot be identified with any now in the Berlin collections.

Sale.—J. P. L. J. Frenin, Cambrai, September 30, 1828, No. 41; "with a cap and a curious garment."

523*a-d.* Four Heads.

It is uncertain whether two or more of the following were identical:

In the collection of Rembrandt, Amsterdam; in the inventory of his bankrupt estate, July 25, 1656; Nos. 45 and 90 (two each). *See* H. de Groot, *Urkunden*, No. 169.

In the collection of Lambert Doomer; in the inventory of his effects, July 1700; a small work.

Sale.—Parks, Brussels, May 4, 1835, No. 374.

523*e.* A Child.—Small.

Sale.—A. de Proli, Antwerp, August 23, 1762 (Terw. 277), No. 37 (21 florins).

524. **PORTRAIT OF THE PAINTER.** B.-HdG. 432.—Half-length; a quarter life size. He is turned to the right and looks attentively at the spectator. Rather over fifty. He has a slight moustache and grey hair, with a reddish cap, pushed back over the right ear. He wears a dark cloak with a high collar lined with yellow. The light from the right touches the face. Illumined background. Painted about 1659. Oak panel, 12 inches by 9½ inches.

In the collection of J. B. M. de Bourguignon de Fabregoules, Aix; bequeathed to the town, 1863.

In the Aix Museum, Provence, 1901 catalogue, No. 337.

525. **PORTRAIT OF THE PAINTER.** Sm. 228; Bode 37; Dut. 135; Wb. 26; B.-HdG. 168.—Half-length, without hands; life size. He is in profile to the right, but turns his face to the spectator. His long curls, falling on his shoulders, are covered with a broad slashed velvet cap adorned with a green feather and a thin gold chain. He has a small moustache. Over his grey cloak he wears a heavy gold chain fastened with a clasp on the breast, and a steel gorget, above which is seen the collar of the shirt. Bright light falls from the left on the right cheek and

on part of the gorget. Grey background. Painted about 1633-34. [Possibly identical with 585*f*.]

Oak panel, 22 inches by 18 inches.

Engraved by Caronni.

Mentioned by Vosmaer, pp. 148, 504; Bode, pp. 410, 562; Dutuit, p. 25; Michel, p. 551 [436]; Moes, *Iconographia Batava*, No. 6693, 20 and 83.

In the picture gallery, Potsdam, 1786; *see* Nicolai, iii. 1210, No. 87. Possibly the notice relates to 526.

In the Prussian Royal palaces till 1830, when it was transferred to the Berlin Museum.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 803 [valued by Sm. in 1836 at £157 : 10s.].

526. **PORTRAIT OF THE PAINTER.** Sm. 378; Bode 36; Dut. 134; Wb. 25; B.-HdG. 167.—Half-length, without hands; life size. He is inclined to the right; his face is bent a little on one side and turned to the spectator. On his thick curly hair is a velvet cap. He has a moustache and an imperial. He wears a brown cloak with a fur collar, and a greenish neck-cloth with a pattern in pale colours. Strong light falls from the left on the right cheek. The grey background is fairly light.

Signed on the right at foot, on a level with the shoulder, "Rembrandt f. 1634"; oak panel, 22½ inches by 18 inches.

An old copy has been in the Grand Ducal Museum, Schwerin, since 1821 at least; *see* Moes, *Iconographia Batava*, No. 6693, 23.

Engraved by A. L. Krüger; etched by G. F. Schmidt and A. Krüger; lithographed by L. Heine.

Mentioned by Vosmaer, pp. 148, 504; Bode, pp. 410, 562; Dutuit, p. 25; Michel, pp. 215, 551 [166, 436]; Moes, *Iconographia Batava*, No. 6693, 22.

In the picture gallery, Potsdam, 1786; *see* Nicolai, iii. 1210, No. 87. Possibly the notice relates to 525.

In the Prussian Royal palaces till 1830, when it was transferred to the Berlin Museum.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 810.

527. **PORTRAIT OF THE PAINTER.** Bode 162; Dut. 170; Wb. 226; B.-HdG. 507.—Half-length, without hands; life size. About sixty. He is turned a little to the right and looks at the spectator. He has long flowing white hair covered with a bright purple cap with narrow gold stripes. He wears a dark coat showing the shirt at the throat. Dark background. Pale light falls from the left on the head.

Signed on the left, on a level with the chin, "Rembrandt f. 1669"; canvas, oval, 23½ inches by 20 inches.

Mentioned by Bode, pp. 543, 582; Dutuit, p. 47; Michel, pp. 483, 556 [376, 433]; Waagen, ii. 246; Moes, *Iconographia Batava*, No. 6693, 64 and 70.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 4; at Berlin, 1914, No. 134.

In the collection of Sir John Neeld, Bart., Grittleton House.

In the collection of Sir Audley Neeld, Bart., Grittleton House [who lent it for exhibition in 1899].

In the possession of R. L. Douglas, London.

In the possession of M. Knoedler and Co., London.
In the collection of Marcus Kappel, Berlin, 1914 catalogue, No. 21.

528. **PORTRAIT OF THE PAINTER.** Sm. 212; B.-HdG. 426.—Half-length, without hands; life size. About fifty. He is in full face, inclined a little to the right. He has a slight moustache. His dark hair is covered by a black velvet cap; there is an ear-ring in his ear. He wears a brown cloak with a narrow fur collar standing up. At the breast are seen the red doublet and a narrow strip of the shirt. Over the doublet hangs a heavy gold chain with a medallion. The light falls from the left at top, illumining the right cheek. Dark background.

Signed on the left at top, "Rembrandt f. 1655"—the date is read as 1651 in the 1898 Amsterdam catalogue, and as 1658 in the 1909 Berlin catalogue; oak panel, 26 inches by 21 inches.

A picture very closely related to this in composition is in the Aeltere Pinakothek, Munich, 1911 catalogue, No. 333; *see* 595.

Mentioned by Waagen, ii. 80; Moes, *Iconographia Batava*, 6693, 50 and 98.

Exhibited at the British Institution, London, 1850, No. 32; at Amsterdam, 1898, No. 84; in the Kaiser Friedrich Museum-Verein Exhibition, Berlin, 1909, No. 112.

Sale.—Lord Carysfort, London, June 14, 1828 (£69 : 6s., Rogers).

In the collection of Samuel Rogers, London, 1836 (Sm.).

Sales.—S. Rogers, London, April 28, 1856 (£325 : 10s., Christie and Manson or Newman).

Evans-Lombe, Paris, April 27, 1863 (6800 francs).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1895, ii. No. 30.

In the collection of Robert von Mendelssohn, Berlin.

529. **PORTRAIT OF THE PAINTER.** Sm. 422 (?) and 445; B.-HdG. 18.—Half-length; life size. He is seen in full face, inclined a little to the right. He wears a purple cap with a tall feather, a neck-cloth embroidered in gold, and a yellowish-green coat. A gold chain with a medal hangs round his shoulders. He has luxuriant curls. Strong light falls from the left at top on the lower part of the face and the shoulders.

Signed in the right centre with the monogram, "R H L 1629"; oak panel, 35 inches by 29 inches.

Engraved by R. Cooper.

Mentioned by Dutuit, p. 17; Moes, *Iconographia Batava*, No. 6693, 12.

Exhibited in Manchester, 1857, No. 679.

In the collection of the Duke of Buckingham, Stowe, 1836 (Sm.).

Sales.—Duke of Buckingham, Stowe, August 15, 1848, No. 421 (£54 : 12s., Lord Ward).

London, July 13, 1895 (P. and D. Colnaghi).

In the collection of Mrs. John L. Gardner, Boston.

530. **PORTRAIT OF THE PAINTER.** B.-HdG. 17.—Half-length, without hands; life size. The head is in full face; the body is inclined to the left. He wears a dark working dress. He is bare-headed and his thick brown curls are in disorder. His homely features are rendered with little charm. Full light falls on the blonde face.

Signed on the left, on a level with the chin, with the monogram, "R H L 1630"; oak panel, 19½ inches by 15½ inches.

Closely related to the small etching Bartsch 4 [Hind 2*].

Mentioned by Michel, p. 559 [429]; Moes, *Iconographia Batava*, No. 6693, 13.

Sales.—(Possibly) A. Grill, Amsterdam, April 10, 1776, No. 31 (15 florins 15).

London, about the year 1857 (Count Julius Andrassy).

In the collection of Count Julius Andrassy, Budapest.

In the Museum of Fine Arts, Budapest, for a time, several years ago, but no longer there.

531. **PORTRAIT OF THE PAINTER.** Bode 113; Dut. 239; Wb. 110; B.-HdG. 15.—Half-length, without hands; under life size. About twenty years of age. He is turned to the right and looks straight before him with a smile. He wears a greyish-brown coat, below which the shirt is just visible. He has dark brown hair, with a small black cap pushed back on his head, and a thin beard. Light greyish-brown background. Full light falls from the left. Painted about 1629. Closely related in the pose of the head and the facial expression to the small etching Bartsch 316 [Hind 34].

Signed on the right at the very top with the monogram, "R H L"; oak panel, 16 inches by 13 inches.

A copy is in the collection of Henry Heugel, Paris, formerly in the possession of Sir Charles Robinson, London; *see* Moes, No. 6693, 5.

Mentioned by Bode, p. 380; Dutuit, p. 41; Michel, p. 554 [439]; Moes, *Iconographia Batava*, No. 6693, 4.

In the collection of Count Esterhazy, Nordkirchen.

In the possession of F. Kleinberger, Paris.

In the collection of F. Stoop, Byfleet, Surrey.

532. **PORTRAIT OF THE PAINTER.** Sm. 273; Bode 146; Dut. 157; Wb. 117; B.-HdG. 348.—Half-length; life size. About forty-four. He has a moustache and imperial. He stands, inclined to the right and looking in that direction. He rests his left arm on a pedestal, with the left hand holding the guard of a great two-handed sword; his right hand, grasping his gloves, is on his hip. He wears a purplish-red dress with long loose sleeves, and over it a breastplate and steel gorget, with a heavy gold chain on his breast. His curly brown hair is covered with a broad dark hat with one white and one dark ostrich plume. The light from the left foreground touches the face and breast. At the back is a wall.

Signed on the right at foot, "Rembrandt f. 1650"; oak panel, rounded at top, 50 inches by 41 inches.

Engraved in mezzotint by W. Pether, 1764; by A. Cardon, and by Dawe.

Mentioned by Vosmaer, p. 508; by Bode, pp. 500, 579; Dutuit, p. 31; Michel, pp. 343, 555 [262, 431]; Waagen, iv. 448; Moes, *Iconographia Batava*, No. 6693, 47.

Sales.—Count Fraula, Brussels, July 21, 1738 (Hoet, i. 545), No. 308 (177 florins).

Lord Bessborough, London, February 5, 1801 [£194 : 5s., according to Sm.].

In the collection of Richard, Viscount Fitzwilliam, bequeathed in 1816 to Cambridge University.

In the Fitzwilliam Museum, Cambridge, 1902 catalogue, No. iii. 152 [catalogued as "Man with Plumed Hat"; valued by Sm. in 1836 at £525].

533. **PORTRAIT OF THE PAINTER.** Bode 59; Dut. 123; Wb. 50; B.-HdG. 11.—Half-length, without hands; almost half life size. About twenty-one. He is turned to the right and looks straight before him. His brown curls hang in disorder round his head. Out of his brown coat peeps the narrow white collar of his shirt. Light grey background. Strong sunlight falls from the left at top and illumines the lower half of the right cheek and the throat. The upper portion of the face is shaded by the hair, which is rendered in part with the brush-handle in the wet pigment. Painted about 1627-28.

Oak panel, 8 inches by 6 inches.

There is a copy—

Engraved by C. L. Dake.

Mentioned by T. Frimmel, *Blätter für Gemäldekunde*, 1907, p. 164.

Probably in the Dubarry collection.

In the collection of Dr. Gotthelf Meyer, Vienna, about 1873.

In the possession of J. E. Goedhart, Amsterdam; sold to S. B. Goldschmidt.

Sale.—S. B. Goldschmidt of Frankfort-on-Main, Vienna, March 11, 1907.

In the Matsvanski collection, Vienna.

Etched by J. J. van Vliet, 1634 (Bartsch 19).

Mentioned by Vosmaer, pp. 122, 499; Bode, p. 376; Dutuit, p. 27; Michel, pp. 31, 552 [24, 437]; Moes, *Iconographia Batava*, No. 6693, 1.

In the chief Cassel inventory of 1749.

In the Palace, Cassel; 1783 inventory, No. 102.

In the Cassel Gallery, 1913 catalogue, No. 229 (old No. 208).

534. **PORTRAIT OF THE PAINTER.** Sm. 375; Bode 60; Dut. 136; Wb. 51; B.-HdG. 169.—Half-length, without hands; life size. —He leans behind a balustrade, seen in full face with a slight inclination to the right; the lips are parted. He has brownish curls covered by a polished steel helmet with large white and blue ostrich plumes. In his ears are narrow round rings. He has a slight moustache and imperial. Under the brown cloak, loosely thrown round him, he wears a steel gorget over a bluish neck-cloth and a dark blue sash. Strong light falls from the left, across the helmet, on the right side of the face. Dark grey background.

Signed on the right above the left shoulder, "Rembrandt f. 1634"; oak panel, octagonal, 31½ inches by 25½ inches.

Mentioned by Vosmaer, pp. 148, 504; Bode, pp. 411, 565; Dutuit, p. 27; Michel, pp. 215, 552 [166, 437]; Moes, *Iconographia Batava*, No. 6693, 24.

In the collection of Gerard Goeree, Delft, 1728 (sold for 90 florins to Valerius de Reuver).

In the collection of Valerius de Reuver, Delft; No. 83 in the inventory preserved in the Amsterdam University Library.

In the collection of Madame de Reuver, Delft (Hoet, ii. 293); acquired with it in 1750 by the Landgraf Wilhelm VIII. of Hessen-Cassel.

In the Cassel Gallery, 1913 catalogue, No. 237 (old No. 215).

535. **PORTRAIT OF THE PAINTER.** Sm. 371 ; Bode 61 ; Dut. 151 ; Wb. 49 ; B.-HdG. 254.—Full length ; life size. About thirty. He stands, seen in full face and looking at the spectator. His right elbow rests on a pedestal. A broad-brimmed hat covers the long and dull fair hair. He has a moustache and whiskers. He wears the black dress of a citizen of his day, a coat, a short cloak, knee-breeches with bows, stockings, and low shoes, and a plain close-fitting white collar. His left hand is gloved ; the right-hand glove lies on the ground. He stands in the foreground of a hall, near the house-door. Strong light from the left illumines the upper half of the body. It has been questioned, probably in error, whether this is a portrait of Rembrandt ; F. Schmidt Degener regards it as a portrait of F. Banning Cocq.

Signed on the left at foot, "Rembrandt ft. 1639" ; canvas, 79 inches by 48 inches.

Etched by W. Unger and by N. Mossoloff.

Mentioned by Vosmaer, pp. 170, 520 ; Bode, pp. 455, 566 ; Dutuit, p. 27 ; Michel, pp. 214, 552 [165, 437] ; Moes, *Iconographia Batava*, No. 6693, 40 ; by F. Schmidt Degener, *Oud Holland*, xxxii. (1914), p. 219.

In the chief Cassel inventory of 1749.

In the Cassel Gallery, 1913 catalogue, No. 239 (old No. 217).

536. **PORTRAIT OF THE PAINTER.** Sm. 227 ; Bode 62 ; Dut. 164 ; Wb. 52 ; B.-HdG. 349.—Half-length, without hands ; life size. About forty-eight. He stands, turned half-right, and looks straight at the spectator. He wears a dull brown coat with a high collar, over which falls the loose and narrow shirt-collar. His greyish-brown curly hair is covered with a black cap that shades the brow and the eyes. The light falls from the left at top, illumining the right side of the face. Dark background.

Signed in the right centre, "Rembrandt f. 1654" (or 1655 ?) Of the last uncertain figure the catalogue says : "The last figure with its pronounced angle to the left at foot is not to be read as a 9 but as a 4 ; yet it must be noted that the inventories of the De Reuver collection give 1655 as the date." Canvas, 29 inches by 23½ inches.

Engraved by Oortman (Filhol, v. 353) and in the *Musée Napoléon*.

Mentioned by Vosmaer, p. 557 ; Bode, pp. 542, 566 ; Dutuit, p. 28 ; Michel, pp. 433, 552 [337, 437] ; Moes, *Iconographia Batava*, No. 6693, 51.

In the collection of Franco van der Goes, Delft, 1721 (sold for 100 florins to Valerius de Reuver).

In the collection of Valerius de Reuver, Delft, 1724 ; No. 69 in the inventory in the Amsterdam University Library.

In the collection of Madame de Reuver, Delft (Hoet, ii. 293) ; acquired with it in 1750 for the Landgraf Wilhelm VIII. of Hessen-Cassel.

In the Cassel Gallery, 1913 catalogue, No. 244 (old No. 222).

537. **PORTRAIT OF THE PAINTER.** Sm. 203 ; Bode 81 ; Wb. 74 ; B.-HdG. 427.—Half-length ; life size. About fifty. He is seen in full face, inclined a little to the right and looking at the spectator. He wears a black cap and a dark cloak open in front to show the breast and lower sleeves of a coat of a strong red hue. In his left hand he holds a

sketch-book and ink-pot; in his right hand is a pen with which he is sketching in the book. Brown background.

Signed to the right at foot on the book, "Rembrandt f. 1657"; canvas, 34 inches by 26 inches.

There were copies in the collection of Edward Lindley Wood, Temple Newsam, and probably in the sale:—H. A. J. Munro of Novar, London, June 1, 1878, No. 84.

Engraved in mezzotint by J. Gole; engraved by Mogel; etched by A. Riedel.

Mentioned by Vosmaer, pp. 354, 557; Bode, pp. 516, 568; Dutuit, p. 29; Michel, pp. 434, 553 [338, 438]; Moes, *Iconographia Batava*, No. 6693, 57.

In the Dresden inventory of 1722, A. 94.

In the Dresden Gallery, 1908 catalogue, No. 1569.

538. **PORTRAIT OF THE PAINTER.** Sm. 235, 345, 367, and 414; Bode 373; Dut. 146; Wb. 353; B.-HdG. 170.—Half-length; life size. He stands with his body inclined to the left and his face turned a little to the right; he looks straight before him. He has no beard. His brown curls, falling down on either side and over the brow, are covered with a black cap. His coat is olive-coloured and richly embroidered with gold. Over a polished gorget, showing at the top the edge of the finely pleated shirt, lies a heavy gold chain with a pendant. On the left shoulder hangs a brownish-lilac cloak. Full light falls from the left on the lower part of the face and on the steel collar. The background to the left is illumined. Painted about 1634. A strip nearly 5 inches wide has been added at foot. To the left, just above the added strip, is the "f." of the signature, showing that the picture was once wider. Corrections above the cap prove that it was also taller to begin with.

Oak panel, 24½ inches by 20⅓ inches.

Engraved by Golgano Cipriani as "Philip, Count Hoorn"; by Guadagnini, Martinet, G. F. Schmidt (1771), J. G. Seuter, J. M. Falbe, L. Townley (1778, in aquatint), J. J. Haid, P. Caronni, and T. Wrenk (1790, in mezzotint). According to Sm., engraved by J. de Frey, Delacourt, Rosaspini.

Mentioned by Vosmaer, pp. 149, 504; Bode, pp. 411, 608; Dutuit, p. 37; Michel, pp. 215, 566 [166, 440]; Moes, *Iconographia Batava*, No. 6693, 30.

Exhibited in the Academy of Design, Florence, 1724, by the Marchese Carlo Gerini and his brothers.

In the collection of Marchese Gerini as early as 1724; sold in 1818 to the Grand Duke for the Pitti collection.

In the picture gallery of the Palazzo Pitti, Florence, 1894 catalogue, No. 60.

539. **PORTRAIT OF THE PAINTER.** Bode 371; Dut. 160; Wb. 356; B.-HdG. 425.—Half-length, without hands; life size. About fifty. He is turned a little to the right and looks at the spectator. His short dark brown hair is covered by a black cap, which shades his brow; he has a thin moustache. He wears a dark greyish-brown working dress, showing at the breast a piece of the reddish-brown under-garment and the turned-down shirt-collar. Dark background. The light falling from the left at top illumines the right cheek. Painted about 1655-58.

Canvas, 28½ inches by 23 inches.

Mentioned by Bode, pp. 541, 608; Dutuit, p. 37; Michel, pp. 457, 566 [356, 440]; Moes, *Iconographia Batava*, No. 6693, 56. The prints noted by Moes were engraved after the later portrait of the painter at the Uffizi (540); *see* Hofstede de Groot, *Urkunden*, Nos. 360, 407.

One of the two portraits of the painter was in the Uffizi in the time of Baldinucci (1686) and Houbraken (1718).

In the Uffizi, Florence, 1910 catalogue, No. 452.

540. **PORTRAIT OF THE PAINTER.** Sm. 218; Bode 372; Dut. 176; Wb. 355; B.-HdG. 504.—Half-length, without hands; life size. Almost sixty. He stands inclined to the right and looking at the spectator. He has a slight moustache, and curly brownish hair covered by a broad dark cap, under which is seen a coloured kerchief. He wears a dull reddish-brown coat, cut square at top to show a dark under-garment; over the shoulders lies a black cloak lined with sombre red fur. On the breast a gold medal hangs from a dark yellow ribbon. Bright light falls from the left at top on the head. Dark background. Painted about 1664.

Canvas, 28 inches by 22 inches; modern additions have been made on all sides.

A copy is in the Naples National Museum, 1893 catalogue, No. 17; mentioned by Bode 10, and Moes, *Iconographia Batava*, No. 6693, 110.

Engraved by Guttenberg, Bottinger, Townley (in aquatint); etched by G. F. Schmidt, 1771; lithographed by Landzedely, 1819.

Mentioned by Vosmaer, pp. 371, 566; Bode, pp. 504, 608; Dutuit, p. 37; Michel, pp. 507, 566 [395, 440]; Moes, *Iconographia Batava*, No. 6693, 68; Hofstede de Groot, *Urkunden*, Nos. 360, 407.

One of the two portraits of the painter was in the Uffizi in the time of Baldinucci (1686) and Houbraken (1718).

In the Uffizi, Florence, 1910 catalogue, No. 451.

541. **PORTRAIT OF THE PAINTER.** B.-HdG. 173.—Half-length; life size. He is turned half-left and looks at the spectator. He has long hair and a slight moustache and imperial. He wears a brownish-red cap and a deep black velvet coat with gold lace, under which at the breast are seen the under-garment, the pleated shirt, and a double gold chain. The hands are folded at the breast. Harsh light falls from the left at top. Light bluish background. Painted about 1635. Much disfigured by over-cleaning.

Oak panel, with the corners rounded almost into an oval; 26 inches by 20 inches.

Mentioned by Moes, *Iconographia Batava*, No. 6693, 36.

Sale.—(Probably) De Beehr and Van Leeuwen, Amsterdam, November 14, 1825, No. 88 (400 florins, Brondgeest.)

In the collection of Archibald M'Lellan, Glasgow; bought as a whole by the city, 1856.

In the Glasgow Art Gallery, 1911 catalogue, No. 810; [hung at present in the Lord Provost's rooms at the City Chambers].

542. **PORTRAIT OF THE PAINTER.** Sm. 470; Bode 95; Dut. 125; Wb. 90; B.-HdG. 13.—A small half-length, without hands.

He is turned to the right and bends round his head with a curious look towards the spectator. His brownish curls hang in disorder round his face. A soft narrow shirt-collar is seen above the dark coat. Grey background. Bright light falls from the left on the lower half of the face, leaving the eyes in deep shadow. A similar study of lighting in almost the same pose, with an added cap and a different costume, is the etching of 1633, Bartsch 17 [Hind 108].

Signed to the right, on a level with the chin, with the monogram, "R H L 1629"; oak panel, 7 inches by 5½ inches; a strip rather over an inch wide has been added at foot.

Etched in reverse, on a scale rather larger than that of the original, by J. J. van Vliet, Bartsch 19, dated 1634.

Mentioned by Vosmaer, pp. 122, 499; Bode, p. 377; Dutuit, p. 29; Michel, pp. 31, 553 [24-5, 438]; Moes, *Iconographia Batava*, No. 6693, 2.

In the Gotha Museum, 1890 catalogue, No. 181.

543. **PORTRAIT OF THE PAINTER.** Sm. 469; Wb. 496; B.-HdG. 12.—Head, half life size. He is inclined to the left, turning his head to the right and smiling with a roguish expression at the spectator. He is bare-headed; his dark brown curly hair is in disorder; he has a thin beard. His lips are parted. Over his brown coat is a steel gorget. Bright light is reflected in the gorget and falls from the left on the right side of the head; there are rich tones in the flesh colour, yellow and reddish lights with greenish-blue shadows. Some of the hair is worked in the wet pigment with the brush-handle. Painted about 1629-30.

Copper, inlaid, 6 inches by 4½ inches; a wooden edge about an inch wide is added on each side and covered by the frame.

A copy is in the collection of Baron Herzog, Budapest.

Etched in reverse, slightly larger than the original, by J. J. van Vliet, Bartsch 21, in a series dated 1634. A copy engraved in reverse is inscribed, "Democritus H Rembrant Inventor F. L. D. Ciartres Excud."

Mentioned by Vosmaer, p. 496; Dutuit, p. 19; H. de Groot, *Urkunden*, No. 28.

Sales.—P. Steijn and others, The Hague, October 7, 1783, No. 72 (2 florins 16).
Munniks van Cleef of Utrecht, Paris, April 4, 1864.
C. de Boissière, Paris, February 19, 1883, as "attributed to Rembrandt."

In the Langlois collection, Paris.

In the possession of F. Kleinberger, Paris, who sold it in 1895 to the Royal Gallery.

In the Royal Gallery, The Hague, 1910 catalogue, No. 598.

544. **PORTRAIT OF THE PAINTER.** Sm. 243; Bode 13; Dut. 126; Wb. 340; B.-HdG. 16.—Half-length; under life size. He is turned to the right and looks straight before him. He has long thick hair. Over his dark coat is an iron gorget, with the narrow shirt-collar turned down over it. Greyish background. Full light falls from the left. Painted about 1629 or 1630.

Oak panel, 15 inches by 11½ inches.

An old copy is in the collection of A. Bredius, The Hague; Moes, No. 6693, 8.

A second, contemporary, copy is in the Germanic Museum, Nürnberg. It is of the same size as the original and is said to bear on the right at foot the genuine monogram "R" and traces of a date. *See* as to the authenticity of this picture *Zeitschrift für bildende Kunst*, x. (1875) p. 381, xi. (1876) pp. 125, 222, xii. (1877) p. 32; and Hofstede de Groot in *Verslagen omtrent 'sRijks verzamelingen van Geschiedenis en Kunst*, xvi. (1893) p. 53; Vosmaer, p. 89; Bode, p. 378, No. 114; Dutuit, p. 31, No. 124; Michel, p. 554 [439]; Moes, *Iconographia Batava*, No. 6693, 9.

A third copy is in the store-room of the Copenhagen Museum; formerly at Frederiksborg, No. 1634.

Etched in reverse by Rembrandt, Bartsch 338 [Hind 4], dated 1629. A study for the picture and etching is in the British Museum; reproduced by Lippmann-H. de Groot, No. 45.

Engraved in mezzotint on a larger scale by Valentine Green, 1775, under the name of Prince Rupert. The inscription states that the original was then in the possession of Mr. Orme, London, while the picture at The Hague was then in the collection of the Stadholder.

Engraved by Chataigner after Moreau in the *Musée Napoléon*, No. 29, ascribed to H. (*sic*) van Vliet; by Massard the elder after a drawing by Dubois in the *Musée Français*. The text suggests that the picture might have been begun by Van Vliet, and says that it was restored in 1815 to the Prince of Hessen-Cassel. As the size is given as 29 inches by 35½ inches, it cannot have been the same picture.

Mentioned by Vosmaer, pp. 89, 486; Bode, p. 378; Dutuit, p. 36; Michel, pp. 52, 565 [25-6, 440]; Moes, *Iconographia Batava*, No. 6693, 7.

In the collection of G. van Slingeland, The Hague, 1752 (Hoet, ii. 404).

In the collection of the Stadholder, William V., from 1768 at least (Terw. 709).

In the Louvre, Paris, 1795-1815.

In the Royal Gallery, The Hague, 1910 catalogue, No. 148.

545. **PORTRAIT OF THE PAINTER.** Sm. 245; Bode 14; Dut. 137; Wb. 341; B.-HdG. 165.—Half-length, without hands; life size. He is in profile to the right, but turns his face round to the spectator. He has curly hair and a slight moustache and imperial. He wears a dark brown slashed cap adorned with two ostrich feathers, gold ear-rings, a bluish-black coat with gold lace, a bandolier over it, and a steel gorget showing the neck-cloth. Bright light falls from the left on the right cheek. Greenish-brown background. Painted about 1634.

Signed to the right on a level with the shoulder, "Rembrandt f."; oak panel, 25 inches by 18½ inches.

A copy of the same size has been since 1771 in the Stockholm Museum, 1900 catalogue, No. 346; Moes, No. 6693, 28. Another copy, by B. Barker, is in the Holburne Art Museum, Bath, 1902 catalogue, No. 196.

Engraved by J. de Frey, 1795, in the *Musée Français* of Duchesne; by Rosaspina after a drawing by Fragonard; by Boutrois in the *Annales du Musée* of Landon; by Chataigner after a drawing by S. Le Roy; in outline by A. L. Zeelander after a drawing by Heideloff in Steengracht's work on the gallery; by P. Zilcken, by Mock, by T. G. Appleton. Lithographed by J. C. d'Arnaud Gerkens in the *Kunst Kroniek*, 1847; there is also a chromolithograph by Spanier.

Mentioned by Vosmaer, pp. 148, 503; Bode, pp. 411, 558; Dutuit, p. 36; Michel, pp. 182, 215, 565 [132, 166, 440]; Moes, *Iconographia Batava*, No. 6693, 27.

In the collection of G. van Slingeland, The Hague, 1752 (Hoet, ii. 404).

In the collection of the Stadholder, William V., 1768 (Terw. 709).

In the Royal Gallery, The Hague, 1910 catalogue, No. 149.

546. **PORTRAIT OF THE PAINTER.**—Half-length; life size. He is inclined to the left; his head and eyes are turned towards the spectator. He has very fair curls. Over his shoulders is a red cloak with two gold buttons.

Signed on the left at foot with the monogram, and dated 1628; panel, 18 inches by 14½ inches.

In the possession of H. M. Clark, London, 1912.

In the possession of Steinmeyer and Sons, Paris.

In the collection of C. Hofstede de Groot, The Hague.

547. **PORTRAIT OF THE PAINTER.** Bode 54; Dut. 155; Wb. 95; B.-HdG. 258.—Half-length; life size. He stands turned to the right and looking at the spectator. He wears on his short curly hair a small dark brown cap with gold lace, ear-rings with a pearl, and a pale red cloak over a greenish-brown coat with three gold stripes, showing at the throat a dull white pleated silk shirt. His right hand is at his breast under the cloak. Strong light falls on the right side of the face. Painted about 1643-45.

Signed on the right at foot, "Re . . ."; oak panel, 28½ inches by 23½ inches—originally oval, 27 inches by 22½ inches.

A copy is in the collection of Count Keyserling, Mitau; exhibited there, 1894, No. 286. Another copy, rectangular, is in the castle of Gaunö, Denmark; exhibited at Copenhagen, 1891, No. 173.

Mentioned by Vosmaer, p. 499; Bode, pp. 498, 565; Dutuit, p. 26; Michel, pp. 308, 552 [235, 437]; Moes, *Iconographia Batava*, No. 6693, 44.

Exhibited at Amsterdam, 1898, No. 60.

In the Karlsruhe Gallery, 1894 catalogue, No. 238.

548. **PORTRAIT OF THE PAINTER.** Bode 101; Dut. 159; Wb. 96; B.-HdG. 347.—A small half-length. A little over forty. He is in full face. He has curly brown hair and a slight moustache and imperial. A broad black cap shades the upper part of the face. He wears a dark coat with a plain narrow turn-down collar, and a red under-garment. Bright brown background, lightly laid in. The light from the left at top touches the face. Painted about 1650.

Traces of a signature to the left on a level with the shoulder, "Re . . ."; oak panel, 10 inches by 8½ inches.

Engraved by F. L. Meyer.

Mentioned by Vosmaer, pp. 347, 556; Bode, pp. 501, 571; Dutuit, p. 30; Michel, pp. 343, 551 [262, 438]; Moes, *Iconographia Batava*, No. 6693, 49.

Exhibited at Amsterdam, 1898, No. 81.

In the Otto collection, Leipzig.

In the Claus collection, Leipzig; presented with it as a C. E. W. Dietrich to the town, 1860.

In the Leipzig Town Museum, 1909 catalogue, No. 347.

549. **PORTRAIT OF THE PAINTER.** B.-HdG. 546.—Half-length, without hands; life size. He is turned to the right and looks at the spectator. The lips are parted, showing the teeth. On the thick curly hair is a black cap, shading the brow. He wears an iron gorget over a brown doublet and a greenish neck-cloth with a pattern. Dark background. Bright light falls from the left at top on the right cheek. Painted in 1628 or 1629.

Signed on the right at foot, "R H L"; oak panel, 17 inches by 13 inches.

Copies are—

1. *Sale.*—Robert and others, Cologne, March 27, 1893, No. 232.
2. Exhibited in the Rembrandt Exhibition of Fred. Muller and Co., Amsterdam, 1906, No. 106.

Sale.—Pacully, Paris, 4 May 1903, No. 41.

In the collection of E. Warneck, Paris.

3. Exhibited in the "Starye Gody" Exhibition, Petrograd, 1908, No. 265. In the Gatchina Palace.

Mentioned by Moes, *Iconographia Batava*, No. 6693, 11.

Exhibited at Amsterdam, 1898, No. 9.

Sale.—(Probably) P. Locquet, Amsterdam, September 22, 1783, No. 325 (350 florins, Yver).

In the collection of Prince Lubomirski, Lemberg.

550. **PORTRAIT OF THE PAINTER.** Bode 175; Dut. 152; Wb. 126; B.-HdG. 256.—Half-length; life size. He stands behind a balustrade, on which he rests his right arm; he is turned half-right and looks at the spectator. He has brown curly hair, a short moustache, and an imperial. He wears a flat dark velvet cap. His full dark cloak with striped sleeves and an edging of fur shows his doublet with a large opening at the throat, filled in with the finely pleated shirt. His right hand is on the balustrade. Strong light falls from the left at top. Dark background, illumined on the right at foot.

Signed to the right on the balustrade, "Rembrandt f. 1640 conterfeyct"; canvas, 39 inches by 31½ inches.

Etched by N. Mossoloff and C. Waltner.

Mentioned by Vosmaer, pp. 205, 523; Bode, pp. 468, 583; Dutuit, p. 32; Michel, pp. 270, 556 [207, 431]; Waagen, i. 354; Moes, *Iconographia Batava*, No. 6693, 41.

In the collection of General Dupont, Paris; purchased from his heirs, MM. de Richemont, 1861, for the National Gallery [for £800].

In the National Gallery, London, 1911 catalogue, No. 672.

551. **PORTRAIT OF THE PAINTER.** Bode 174; Dut. 173; Wb. 127; B.-HdG. 433.—Half-length; life size. About fifty-five. He stands inclined to the right, with the head in full face, and looks at the spectator. His hands are clasped. He wears a reddish-brown coat with a collar of bright fox's fur, and a brown cap, under which is a kerchief. Painted about 1659.

Canvas, 33 inches by 27½ inches.

Mentioned by Vosmaer, p. 371; Bode, pp. 543, 583; Dutuit, p. 32; Michel, pp. 486, 556 [379, 431]; Moes, *Iconographia Batava*, No. 6693, 65.

Sale.—Viscount Midleton, London, July 31, 1851 (£430 : 10s., C. Eastlake for the National Gallery).

In the National Gallery, London, 1911 catalogue, No. 221.

552. **PORTRAIT OF THE PAINTER.** B.-HdG. 547.—Half-length, without hands; almost life size. He is inclined to the right; his head and eyes are turned towards the spectator. He has thick curly hair and a slight moustache. He wears a neck-cloth with a pattern and a dark cloak, over which hangs a gold chain with a medal. Dark background. The light falls from the left at top. Painted about 1629.

Oak panel, 24 inches by 18½ inches.

An old copy was in the possession of an English dealer, 1914.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 53.

In the collection of R. B. Berens, London.

552*a*. **PORTRAIT OF THE PAINTER.**—At a very early age. In a painted frame. Half-length; life size.

Signed in full; panel, about 30 inches by 24 inches.

In the possession of Colnaghi and Obach, London.

553. **PORTRAIT OF THE PAINTER.** Sm. 204; Bode 210; Dut. 166; Wb. 187; B.-HdG. 430.—Half-length; nearly half life size. About fifty-five. He is inclined to the right; his head and eyes are turned towards the spectator. He has a small thin moustache and an imperial; his curly hair, tinged with grey, is covered by a greenish-grey cap with narrow gold stripes. He wears a dark fur-lined cloak with a high collar. His hands are clasped in front. The light falls from the right full on the head. Dark background, partly illumined at top.

Signed in the right background, half-way up, "Rembrandt f. 1659"; canvas, 20 inches by 17 inches, enlarged all round.

Engraved in mezzotint by C. G. Lewis, 1836, for Smith's *Catalogue Raisonné*, vol. vii.; etched by P. W. Tomkins for the *Stafford Gallery*.

Mentioned by Vosmaer, pp. 358, 560; Bode, pp. 541, 586; Dutuit, p. 45; Michel, pp. 433, 557 [337, 432]; Waagen, ii. 42; Moes, *Iconographia Batava*, No. 6693, 54.

Exhibited at the British Institution, London, 1845, No. 60.

Sale.—Countess of Holderness, London, March 6, 1802 (£81 : 18s., Lord Gower).

In the collection of the Marquess of Stafford, London.

In the collection of Lord Francis Egerton, London, 1836 [valued by Sm. at £300].

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 186.

554. **PORTRAIT OF THE PAINTER.** Sm. 215; Bode 197; Dut. 165; Wb. 160; B.-HdG. 431.—Half-length, without hands; life size. About fifty-five. He is inclined to the right; his head and eyes are turned towards the spectator. He has a slight moustache and imperial, and curly hair covered by a dark green cap with narrow gold stripes. He wears a dark coat with a high velvet collar. At the throat is seen a strip of the dull yellow lining. Subdued light falls from the left at top on the face. Dark background. Originally there was no cap.

Signed to the right on a level with the shoulder, "Rembrandt f. 1659"; canvas, 27 inches by 21 inches—enlarged at a later date at the sides and especially at foot.

Engraved in mezzotint by R. Earlom about 1767, and by H. Dawe.

Mentioned by Vosmaer, pp. 358, 560; Bode, pp. 542, 585; Dutuit, p. 43; Michel, p. 557 [432]; Moes, *Iconographia Batava*, No. 6693, 60.

Exhibited at the Royal Academy Winter Exhibition, London, 1872, No. 181, and 1899, No. 6; at Amsterdam, 1898, No. 102.

In the collection of George, Duke of Montagu [who died in 1790; his daughter and heiress married the third Duke of Buccleuch].

In the collection of the Duke of Buccleuch, Montagu House, London.

555. **PORTRAIT OF THE PAINTER.** Sm. 200; Bode 187; Dut. 154; Wb. 137; B.-HdG. 261.—Half-length; life size. He sits, inclined half-right, and turns his head to the spectator. His left hand, barely seen, is thrust into the breast of his cloak. He has a dark hat with a broad wavy brim on his short brown hair. He has a small moustache, combed upwards, and an imperial. In his ear is a gold ear-ring. He wears a black cloak held together by two gold chains over a dull red slashed coat with a high collar. Strong light falls from the left on the face. Dark brown background. Painted about 1646.

Signed to the right on a level with the shoulder, "Rembrandt f. 164–" (the last figure is under the frame); oak panel, 27 inches by 23 inches.

Mentioned by Vosmaer, pp. 515, 532; Bode, pp. 498, 585; Dutuit, p. 33; Michel, pp. 303, 556 [235, 431]; Waagen, ii. 5; Moes, *Iconographia Batava*, No. 6693, 46.

Exhibited at the British Institution, London, 1821, No. 89; 1826, No. 11; and 1827, No. 133; at the Royal Academy Winter Exhibition, 1899, No. 70; at Manchester, 1857, No. 685.

Sales.—(Probably) Amsterdam, October 6, 1801, No. 55 (1650 florins, A. E. Sterk).

Amsterdam, October 6, 1809, No. 55.

In the Baring collection, London.

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 174.

556. **PORTRAIT OF THE PAINTER.** Sm. 207; Bode 221; Dut. 172; Wb. 208; B.-HdG. 503.—More than half-length; life size. Between fifty-five and sixty. He stands, in full face, leaning his right hand on his hip and holding in his left hand his palette, brush, and maul-stick. He has a white cap on his grey hair. He wears a dull dark red coat, open at the throat to show a piece of the white shirt, over which is indicated a gold chain. On his shoulders is a dark fur-lined cloak. The background is a grey wall with a round disk to the right. The light falls from the left at top on the head, cap, and shirt. Painted about 1663. The picture is sketchily treated; the hands in particular are scarcely laid in.

Canvas, 45 inches by 38 inches.

An old copy is in the Aix Museum, Provence.

Etched by A. de Marcenay, 1755, and by P. D. Vlamynck.

Mentioned by Vosmaer, p. 561; Bode, pp. 543, 588; Dutuit, p. 46; Michel, pp. 480, 558 [374, 433]; Waagen, ii. 151; Moes, *Iconographia Batava*, No. 6693, 55 and 66.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 32, and 1899, No. 20; at Amsterdam, 1898, No. 99.

Sale.—Comte de Vence, Paris, February 11, 1761 (481 francs); *see* C. Blanc, i. 98.

In the Hennessy collection, Brussels, 1767.

Sale.—Danoot, Brussels, 1828, No. 53 (9450 florins, Héris).

In the possession of Buchanan, London.

In the possession of Nieuwenhuys, London.

In the collection of the Marquess of Lansdowne, Bowood [in 1836, Sm.].

In the collection of Viscount Iveagh, London.

557. **PORTRAIT OF THE PAINTER.** Dut. 130; Wb. 302; B.-HdG. vii.—Half-length. He is inclined to the left, but turns his head and eyes directly towards the spectator. He is bare-headed, with brown curly hair. The right side of his beardless face is in shadow. In his right ear hangs a pearl. A cloth is wound round the throat. Over his dark coat, on the breast, is a gold chain set with jewels, from which hangs a medal. The light comes from the left.

Signed, "R H L. van Ryn. 1632"; oval panel, 22 inches by 16½ inches.

Engraved by Léopold Lowenstam.

Sales.—A. Oudry, Paris, April 17, 1869, No. 54 (1100 francs, Sedelmeyer). Max Kann, Paris, March 3, 1879, No. 53 (5600 francs).

In the collection of Senator Mir, Paris.

In the possession of M. Knoedler and Co., London.

558. **PORTRAIT OF THE PAINTER.** Bode 236; Dut. 138; Wb. 249; B.-HdG. 166.—Half-length, without hands; life size. He is seen in full face, inclined a little to the left and looking at the spectator. He has short curly hair, a moustache, and a slight beard. In his ear is a jewelled ear-ring. He wears a slashed cap of purple velvet with two dark ostrich feathers. Over his dark purple coat with striped sleeves is a steel gorget; a heavy gold chain hangs from his right shoulder to his left side. Subdued light falls from the left on the right cheek and the steel gorget. Fairly dark background. Painted about 1634-35.

Signed on the right above the shoulder, "Rembrandt f."; oak panel, 26 inches by 20 inches.

Mentioned by Vosmaer, pp. 508, 523, 579; Bode, pp. 410, 589; Dutuit, p. 48; Michel, pp. 215, 558 [166, 434]; Moes, *Iconographia Batava*, No. 6693, 31.

Exhibited at Bethnal Green Museum, London, 1872, No. 169; at the Royal Academy Winter Exhibition, 1889, No. 155.

Sale.—William Wells of Redleaf, London, May 12, 1848 (£183 : 15s., Lord Hertford).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1913 catalogue, No. 55.

559. **PORTRAIT OF THE PAINTER.** Bode 235; Dut.

139; Wb. 248; B.-HdG. 171.—Half-length; life size. He stands in profile to the right, holding his head proudly and looking at the spectator. A flat dark blue cap with a thin gold chain round it covers his thick curly hair. He has a slight moustache and beard. In his right ear is a small pendant. Over his dark cloak with a broad fur collar are two gold chains; he grasps the lower one with his gloved left hand. Full light falls from the left on the right side of the face. Light grey background. Painted about 1634.

Signed on the right above the arm, "Rembrandt"; oak panel, rounded at top, 25 inches by 19½ inches.

A copy was in the sale :—Alexander, Duke of Hamilton, London, June 17, 1882; it is now in the collection of E. R. Thomas, New York. *See* Moes, No. 6693, 104.

Mentioned by Vosmaer, p. 522; Bode, pp. 410, 589; Dutuit, p. 48; Michel, pp. 215, 558 [166]; Moes, *Iconographia Batava*, No. 6693, 29.

Exhibited at the Bethnal Green Museum, London, 1872, No. 184; at the Royal Academy Winter Exhibition, 1889, No. 159.

Sales.—(Probably) Gerard Hoet, The Hague, August 25, 1760 (Terw. 225), No. 48 (185 florins, Yver).

(Probably) F. W. Baron van Borck, Amsterdam, May 1, 1771, No. 6.

Comte F. de Robiano, Brussels, May 1, 1837, No. 544 (5500 francs, Nieuwenhuys).

Casimir Périer, London, May 5, 1848 (£294, Lord Hertford).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1913 catalogue, No. 52.

560. **PORTRAIT OF THE PAINTER.** Sm. 220; Bode 43; Dut. 174; Wb. 34 and 172; B.-HdG. 506.—Half-length, without hands; life size. About sixty. He stands, turned to the left almost in profile; he looks at the spectator and smiles with open mouth. Over his dark coat hangs a broad yellow shawl. On his breast is a gold medallion. Below to the left is the maulstick; above is a bust of an emperor, apparently painted. Dark background. The light comes from above and touches the head and shoulder. Painted about 1665.

Canvas, 32½ inches by 25 inches.

Etched by Jacquemart in the *Gazette des Beaux-Arts*, 1869, and in Dutuit, vol. iii.

Mentioned by Vosmaer, pp. 371, 566; Bode, pp. 544, 563; Dutuit, p. 41; Michel, pp. 507, 551 [395, 439]; Waagen, iv. 281; Moes, *Iconographia Batava*, No. 6693, 69; in *London and its Environs described*, 1761, when it was at Belvedere House.

Exhibited at the British Institution, London, 1821, No. 90, 1845, No. 68, and 1862, No. 28; at the Corps Législatif, Paris, 1874.

In the collection of Sir Culling Eardley, Belvedere, 1761.

In the collection of Lord Saye and Sele, Belvedere, 1836 (Sm.).

Sales.—Sir Culling E. Eardley, London, June 30, 1860.

Double, Paris, May 30, 1881, No. 19 (23,150 francs).

In the Von Carstanjen collection; temporarily exhibited at the Aeltere Pinakothek, Munich.

561. **PORTRAIT OF THE PAINTER.** B.-HdG. 502.—

Half-length, without hands; life size. About fifty-six. He stands, turned half-right, and looks at the spectator. On his thick curly hair is a light grey house-cap with white stripes. His dark gown is open in front. Strong light falls from the left at top on the right side of the face. Dark background, partly illumined in places. Painted about 1662.

Signed on the right at top by a later hand, "Rembrandt"; oak panel, 22½ inches by 17½ inches.

In the collection of the Marquess of Lothian, Newbattle Abbey, Scotland.

562. **PORTRAIT OF THE PAINTER.** Sm. 210; Bode 189; Dut. 168; Wb. 145; B.-HdG. 429.—Half-length, without hands; life size. About fifty-five. He wears a greenish coat, a brown cloak, and a black cap. The pale red under-garment is exposed at the breast.

Signed, "Rembrandt f. 1660"; canvas, 31 inches by 26 inches.

Etched by G. F. Schmidt.

Mentioned by Bode, pp. 543, 585; Dutuit, p. 42; Michel, pp. 434, 556 [337-8, 431]; Waagen, ii. 103; Moes, *Iconographia Batava*, No. 6693, 61.

Exhibited at the British Institution, London, 1829, No. 10; at the Royal Academy Winter Exhibition, 1890, No. 145.

In the collection of the Duc de Valentinois, Paris.

Sale.—Lord Radstock, London, May 12, 1826 (£299 : 5s., Baring).

In the Baring collection, London.

In the collection of Lord Ashburton, The Grange, 1836 (Sm.); sold as a whole, 1907.

In the possession of C. Sedelmeyer, Paris.

In the possession of A. Sulley and Co., London.

In the collection of B. Altman, New York; bequeathed in 1913 to the Metropolitan Museum.

In the Metropolitan Museum, New York.

563. **PORTRAIT OF THE PAINTER.** Sm. 225; B.-HdG. 428.—Three-quarter length; life size. About fifty. He sits, seen in full face, looking at the spectator. He wears a loose yellow gown, a red girdle, a brown cloak with a white neck-cloth and gold-embroidered shoulder-straps. On his head is a dark cap over a brown skull-cap. He has a short moustache. He holds in his left hand a stick with a silver knob. Dark background.

Signed to the right on the knob of the chair, "Rembrandt f. 1658"; canvas, 51½ inches by 40 inches.

Mentioned by Michel, pp. 434, 558 [337, 433]; Moes, *Iconographia Batava*, No. 6693, 58.

Exhibited at the British Institution, London, 1815, No. 30; at the Royal Academy Winter Exhibition, 1889, No. 157, and 1899, No. 61; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 102.

In the collection of the Earl of Ilchester, Melbury Park, 1815 and 1899.

In the possession of M. Knoedler and Co., London.

In the collection of H. C. Frick, New York, 1908 catalogue, No. 29.

564. **PORTRAIT OF THE PAINTER.**—Half-length, turned to the right. He wears a flat cap, a brown coat, and a reddish under-vest with a neck-band. Painted about 1628.

Signed to the right with the monogram, "R H L"; panel, 8½ inches by 6½ inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 74.

In the collection of Leopold II., King of the Belgians, Brussels.

In the possession of F. Kleinberger, Paris.

In the collection of the late J. Pierpont Morgan, New York.

565. **PORTRAIT OF THE PAINTER.** Dut. 158; Wb. 424; B.-HdG. 260.—Half-length, without hands; life size. He stands, seen almost in full face, looking at the spectator. He has a slight moustache [and imperial and short hair]. He wears a black cap and a black cloak trimmed with fur, fastened up and showing only a small piece of the shirt at the throat. A double gold chain hangs over his breast and shoulders. The strong features show fresh colouring. Full light from the left touches the head. Painted about 1640-43.

Oak panel, 28 inches by 22½ inches.

Etched in outline by Muxel in the "Leuchtenberg Gallery," 1851, No. 147.

Mentioned by Vosmaer, p. 544; Dutuit, p. 54; Michel, p. 567 [442]; Moes, *Iconographia Batava*, No. 6693, 45.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 90.

In the collection of the Duke Eugen von Leuchtenberg, Petrograd, 1886 catalogue, No. 107.

In the possession of T. Lawrie and Co., London.

In the collection of Herbert S. Terrell, New York.

566. **PORTRAIT OF THE PAINTER.** Sm. 347; Bode 276; Dut. 132; Wb. 279; B.-HdG. 163.—Half-length; life size. He is turned to the right but looks at the spectator. He is bare-headed, with thick curly hair, a short moustache, and an imperial. Over his dark purple velvet coat is a heavy gold chain set with jewels. Full light falls from the left; the background is rather light. [Possibly identical with 585*f*.]

Signed on the left below the centre, "Rembrandt f. 1633"; oak panel, oval, 23 inches by 18 inches.

Engraved by Weisbrod, by Claessens, and by F. Smith.

Mentioned by Vosmaer, pp. 149, 499; Bode, pp. 409, 595; Dutuit, p. 35; Michel, pp. 172, 562 [132, 434]; Moes, *Iconographia Batava*, No. 6693, 18.

In the Musée Napoléon, Paris.

In the Louvre, Paris, 1907 catalogue, No. 2552 [valued by the experts, 1816, at 8000 francs, Sm.].

567. **PORTRAIT OF THE PAINTER.** Sm. 199 and 253; Bode 277; Dut. 266; Wb. 280; B.-HdG. 164.—Half-length; life size. He is inclined half-right but turns his face to the spectator. On his thick curly hair is a black velvet cap adorned with a narrow gold chain. He has a slight moustache and imperial. He wears a black cloak showing at the breast a piece of the coat and at the throat the band of the shirt; over the cloak hangs a long heavy gold chain set with jewels, on which he lays his gloved left hand. Full light falls from the left on the right side of the face. Light background. Cf. 833*a*.

Signed on the right, "Rembrandt f. 1634" (33?); oak panel, oval, 27 inches by 21 inches.

Engraved by Weisbrod in the "Choiseul Gallery," No. 96; by J. Smith; by Claessens in the *Musée Français*, in Filhol, i. 59, and Landon, ii. 60.

Mentioned by Vosmaer, pp. 149, 503; Bode, pp. 410, 595; Dutuit, p. 35; Michel, pp. 172, 562 [132, 434]; Moes, *Iconographia Batava*, No. 6693, 21; Hofstede de Groot, *Urkunden*, Nos. 75 and 363; Engérand, *Tableaux achetés pour le Roi*, p. 587.

In the collection of Lord Ancrum, who gave it to Charles I.

In the collection of Charles I., King of England; inventory of about 1639, No. 87.

In the collection of James II., King of England; W. Bathoe's 1758 catalogue, p. 12, No. 129—but No. 130 of the original catalogue. *See* note to 585.

In the collection of Hyacinthe Rigaud, Paris (according to the Vence catalogue); valued in his inventory of May 17, 1703 (at 500 francs). *See* H. de Groot, *Urkunden*, No. 387.

Sales.—Comte de Vence, Paris, February 9, 1761 (400 francs).

Duc de Choiseul, Paris, April 6, 1772 (600 francs, Le Brun for the Royal collection); *see* Ch. Blanc, i. 191. But according to a letter from Paillet of June 27, 1785 (*see* Engérand), it was acquired by him in London for the King, on the advice of Hubert Robert (for 3065 francs).

In the Louvre, Paris, 1907 catalogue, No. 2553 [valued by the experts in 1816 at 8000 or 10,000 francs, Sm.].

568. **PORTRAIT OF THE PAINTER.** Sm. 217; Bode 278; Dut. 150; Wb. 281; B.-HdG. 176.—Almost half-length; life size. He stands in profile to the right, turning his head to the spectator. His thick hair hangs down; he has a slight moustache and imperial. On his long hair is a black cap adorned with a thin golden jewelled chain. He wears a deep blue cloak embroidered in silver and a plain shirt finely pleated at the throat. In his ear is a pearl. He holds his left hand at his breast under the cloak. The architecture of the background consists of a pilaster on an incised base and a doorway arched at top. The light falls from the left at top right across the face.

Signed on the right at foot, "Rembrandt f. 1637"; oak panel, oval, 32 inches by 24½ inches.

Engraved by J. de Frey in the *Musée Français*; by Boutrois, Filhol, iv. 263; by Plonski; and in Landon, ii. 59. Lithographed by W. de Koning.

Mentioned by Vosmaer, pp. 170, 515; Bode, pp. 454, 595; Dutuit, p. 35; Michel, pp. 215, 562 [166, 434]; Moes, *Iconographia Batava*, No. 6693, 37.

In the collection of Louis XVI., King of France.

In the Louvre, Paris, 1907 catalogue, No. 2554 [valued by the experts, 1816, at 8000 francs, Sm.].

569. **PORTRAIT OF THE PAINTER.** Sm. 219; Bode 279; Dut. 167; Wb. 282; B.-HdG. 434.—Half-length; life size. About fifty-five. He stands at his easel, turned a little to the right and looking at the spectator. He has short grey hair, round which a white cloth is wound like a turban; he has a short grey moustache. He wears a dark fur cloak. In his left hand he holds a palette and brush, in his right hand the maul-

stick. On the easel to the right stands a canvas. Full light falls on the head. Dark background.

Signed by a later hand, "Rem. F. 1660"; canvas, 44 inches by 34 inches. A strip about two inches wide has been added on the right, probably replacing the original strip on which the name of the artist may have been inscribed in full.

A copy was in the sale :—Herrenschwand of Berne, Paris, January 24, 1810 (2500 francs, Paule); *see* C. Blanc, ii. 271.

A copy of the head was last noticed in the collection of M. C. D. Borden, New York; Sm. 229.

Etched by De Frey in the *Musée Français*; by Oortman in the *Musée Napoléon*; in Filhol, v. 329.

Mentioned by Vosmaer, pp. 359, 561; Bode, pp. 542, 595; Dut. p. 35; Michel, pp. 457, 562 [356, 434]; Moes, *Iconographia Batava*, No. 6693, 62; Engérand, *Inventaire des Tableaux du Roi*, p. 267.

In the collection of Louis XIV., King of France; in Le Brun's inventory, No. 318; at Paris, 1690-91; at Versailles, 1706; and again later at Paris.

In the Louvre, Paris, 1907 catalogue, No. 2555 [valued by the experts, 1816, at 4000 francs, and by Sm., 1836, at £400].

570. **PORTRAIT OF THE PAINTER.** B.-HdG. 549.—A small half-length, without hands. He is turned a little to the left and looks at the spectator. He has brown curly hair. He wears a dark brown cloak over a red doublet, showing the shirt at the throat, and a black cap. Bright light falls from the left. Grey background. Painted about 1631.

Copper, 5½ inches by 4½ inches.

Exhibited at the Portrait Exhibition, The Hague, 1903, No. 112; in Paris, 1911, No. 122.

Sales.—Rotterdam, July 20, 1768, No. 26 (35 florins, Van der Marck).
J. van der Marck, Amsterdam, August 25, 1773, No. 446.

In the collection of Comte Duchatel, Paris.

In the collection of Comtesse Henri Delaborde, Paris.

571. **PORTRAIT OF THE PAINTER.** B.-HdG. 14.—A small half-length, without hands. He is turned to the right and looks straight before him. On his thick brown curls is a black cap. He wears a dark greyish-brown coat with a steel gorget; a gold medallion hangs on his breast. Light grey background. Painted about 1629.

Oak panel, 10 inches by 8½ inches—original size, 8½ inches by 7½ inches.

A copy—5 inches by 4 inches—was in the possession of Weustenberg, Berlin, 1909.

Mentioned by Moes, *Iconographia Batava*, No. 6693, 3 and 10.

Exhibited at Amsterdam, 1898, No. 7.

In the collection of Ferdinando Meazza, Milan.

In the possession of T. Lawrie and Co., London.

In the collection of W. Beattie, Glasgow.

In the possession of A. Sulley and Co., London.

In the possession of E. Fischhof, Paris.

572. **PORTRAIT OF THE PAINTER.** B.-HdG. 161.—A

small half-length, without hands. He is inclined to the right; his head, slightly tilted back, is turned towards the spectator. He is beardless, with long and curly brown hair. He opens his mouth to laugh; his eyes are half-closed. He wears a blackish coat, a white shirt, and a dark cap. Strong light falls from the left on the right side of the face. Brownish background.

Signed on the right at top, "Rembrandt f. 1633"; oak panel, 8 inches by 7 inches.

Mentioned by Michel, p. 564 [436]; Moes, *Iconographia Batava*, No. 6693, 17.

In the collection of E. Warneck, Paris.

573. **PORTRAIT OF THE PAINTER.** Sm. 272; Bode 251; Dut. 129; Wb. 214; B.-HdG. 61.—Almost life size, without hands. He is seen almost in full face looking straight at the spectator. A black hat covers his dark curly hair. He wears a black coat with yellow buttons, over which falls a white collar. Light background. Strong light falls from the left. [Pendant to 696, "Liesbeth van Rijn."]

Signed on the right with the monogram, "R H L van Ryn 1632"; oak panel, oval, 25 inches by 19 inches.

There are copies in the Gotha Museum, 1890 catalogue, No. 182; in the Lind collection, Stockholm; in the Le Mans Museum, 1905 catalogue, No. 50, under the name of F. Bol. There was one in the collection of Jos. Schmitz, Minden, 1884, and others occur repeatedly in the possession of dealers.

Etched [under the title "Flamand"] by Voyer, on the same plate as the pendant etched by Ingouf, in the *Galerie du Palais-Royal*.

Mentioned by Bode, p. 59; Dutuit, p. 46; Michel, pp. 100, 559 [82, 132, 433]; Moes, *Iconographia Batava*, No. 6693, 16.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 41.

Sale.—Comtesse de la Verrue, Paris, March 27, 1737, No. 14 (450 francs, with pendant); *see* C. Blanc, i. 2.

In the collection of the Duc d'Orléans, Paris, 1792.

In the collection of Lord Leconfield, Petworth.

574. **PORTRAIT OF THE PAINTER.** Sm. 211; Dut. 163 and 234; Wb. 205 and 237; B.-HdG. 346.—Half-length; life size. About forty-four. He is turned half-right and looks at the spectator; his right hand is on his hip and his gloved left hand rests on a stick. He has a small moustache and imperial; his greyish-brown hair is covered with a net cap with red meshes under a reddish-brown cap with a narrow gold edging. In his ear is a pearl. He wears a dark doublet with slashed sleeves of a dark olive colour and a square opening at the throat to show his yellow neck-kerchief and a fine shirt embroidered in gold on the edge. The light from the left background touches the brow, nose, and shirt. Dark background, partly illumined to the left. A "superlative example of portraiture" (Sm.).

Signed on the right above the head, "Rembrandt f. 1650"; canvas, 35 inches by 28 inches.

Mentioned by Dutuit, p. 48; Michel, p. 558 [433]; Waagen, ii. 281; Moes, *Iconographia Batava*, No. 6693, 48.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 18; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 94.

Sale.—Sébastien Erard, Paris, April 23, 1832, No. 119 (17,100 francs).

In the collection of W. Williams Hope, 1836 (Sm.).

Sale.—W. Williams Hope, London, June 14, 1849 (£483, Baron Rothschild).

In the collection of Sir Anthony de Rothschild, London.

In the collection of Lady de Rothschild, London, 1899.

In the possession of T. Agnew and Sons, London.

In the collection of the late P. A. B. Widener, Philadelphia.

575. **PORTRAIT OF THE PAINTER.** Sm. 209, 230, and 432 (?); Bode 259; Dut. 171 and 177; Wb. 206; B.-HdG. 501.—Half-length, with hands; life size. Fifty-five. He sits, turned to the right, and looks at the spectator. He holds in front of him some papers with Hebrew writing. He wears a dark brown cloak, the high collar of which shows in front a small piece of the white shirt. A kerchief striped white and yellow is wound round his head like a turban. At the breast a short sword or dagger is stuck into the coat. Dark background, illumined to the left. The light falls from the left at top and touches the head and the roll of papers.

Signed on the left above the shoulder, "Rembrandt f. 1661"; canvas, 36 inches by 30 inches.

A copy is in the Riga Museum, 1899 catalogue, No. 187.

Engraved by G. Longhi, 1799, in the Palazzo Corsini, Rome; and by C. Turner in mezzotint, 1809.

Mentioned by Vosmaer, pp. 371, 566; Bode, pp. 542, 592; Dutuit, p. 46; Michel, pp. 483, 559 [376, 433]; Waagen, iv. 447; Moes, *Iconographia Batava*, No. 6693, 63.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 171, and 1899, No. 71.

In the Fournier collection.

In the Corsini collection, Rome; acquired in 1811 by Lord Kinnaird [Sm. says that it was sold in Lord Kinnaird's collection, 1813, for £210].

In the collection of Lord Kinnaird, Rossie Priory, Dundee.

576. **PORTRAIT OF THE PAINTER.** Bode 246; Dut. 142; Wb. 235; B.-HdG. 175.—Half-length; life size. He is inclined half-right; his head is in full face and he looks at the spectator. He has a fresh complexion, a short moustache, and an imperial. On his short brown hair a blackish-green cap with a thin gold chain is pushed well back. His dark, almost black, cloak with greenish-gold lace and dull red lining is thrown open in front, showing the red doublet. He has a close-fitting white shirt with a gold chain across it. His left hand is hidden in the breast of his cloak. Bright light falls from the left on the right side of the face and the throat. Dark greyish-green and brownish background.

Signed on the right on a level with the shoulder, "Rembrandt f. 1633"—according to Bode, 1635 or 1638 (?); oak panel, 25 inches by 20 inches.

A contemporary copy was in the sale:—Grimaldi of Cadiz, Amsterdam,

December 4, 1912, No. 57 (17,000 florins, bought in); and in the sale :— Berlin, May 5, 1914, No. 62.

Mentioned by Michel, p. 557 [432]; Moes, *Iconographia Batava*, No 6693, 35.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 61, and 1899, No. 64.

Sales.—Earl of Portarlington, London, June 28, 1879 (£1312 : 10s.).
Albert Levy, London, May 3, 1884 (£1890).

In the collection of H. Heywood Lonsdale, Shavington.

577. **PORTRAIT OF THE PAINTER.**—Half-length; life size. He stands, inclined to the left. His curly hair is covered with a plumed cap, which shades the brow of the beardless face. His coat has a soft neck-band. Over the dark cloak hangs a gold chain with a medallion. The light falls from the left on the face.

Signed on the left with the monogram, "R H L," and dated 1631; panel, 32 inches by 26 inches.

Mentioned in *Onze Kunst*, 1907.

Exhibited at Leyden, 1906, No. 38; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 75.

Sale.—Stephen Lawley, London, March 19, 1906.

In the possession of H. Reinhardt, Chicago.

In the possession of M. Knoedler and Co., London.

In the collection of E. D. Libbey, Toledo, Ohio.

578. **PORTRAIT OF THE PAINTER.** Sm. 216 and 221 (?); Bode 15; Dut. 153; Wb. 343; B.-HdG. 257.—Half-length, without hands; life size. Seen almost in full face, he looks at the spectator. He has greyish-blue eyes, short curly brown hair, a short moustache, and an imperial; the whole face is fresh in colour. He wears a red cap and a brown fur-lined cloak; under it, at the breast, is seen a pale cherry-red slashed coat, exposing the plain turn-down shirt-collar edged with narrow lace. On the breast is a double gold chain. Bright light falls from the left at top on the face. Dark greenish-grey background.

Signed on the left above the shoulder, "Rembrandt f. 1643"; canvas, 24 inches by 19 inches.

Lithographed in 1823 by Delpech. Engraved in outline by A. L. Zeelander in the work on the collection of William II., King of Holland.

Mentioned by Vosmaer, pp. 258, 534; Bode, pp. 455, 559; Dutuit, p. 53; Michel, p. 565 [440]; Moes, *Iconographia Batava*, No. 6693, 42.

Exhibited at Amsterdam, 1867, No. 160, and 1898, No. 55; at the Royal Gallery, The Hague, 1894.

Sale.—(Possibly) Duc de Choiseul-Praslin, Paris, 1793 (1100 francs); said to be on panel. Sm. says that it was sold with a pendant, but probably confuses it with 588.

In the possession of John Smith, London, who sold it in Paris, 1823, to a Brussels dealer (for 4000 francs).

In the collection of the King of Holland, 1836 (Sm.).

Sale.—William II., King of Holland, The Hague, August 12, 1850, No. 87 (3750 florins, Nieuwenhuys).

In the collection of Prince Henry, The Hague.

In the collection of the Grand Duchess of Saxe-Weimar, The Hague, and later at Weimar.

In the Grand Ducal Museum, Weimar, 1913 catalogue, No. 298.

579. **Portrait of the Painter.**—Half-length; life size. He is turned to the right. He wears a brown overcoat, a red doublet, and a yellow cap with a white lining. The picture was hung too high and in too dark a place at the time of the author's visit to be properly examined. Experts who have seen it under more favourable conditions declare that it is genuine.

Signed on the right, "Rembrandt f. 1665"; canvas, 30 inches by 24 inches.

Mentioned by Moes, *Iconographia Batava*, No. 6693, 67.

In the Bulstrode collection.

In the collection of the Duke of Portland, Welbeck Abbey, 1894 catalogue, No. 6.

580. **PORTRAIT OF THE PAINTER.** Sm. 223; Bode 124; Dut. 162; Wb. 364; B.-HdG. 424.—Three-quarter length; life size. About fifty. He stands, seen in full face. He wears a black cap and a brown working-dress, open in front to show part of the black doublet and a small piece of the collar. The thumbs are thrust into the girdle. Dark background. Painted about 1655-57.

Canvas, 45 inches by 32 inches.

A copy on copper—8½ inches by 6 inches—is in the Wallace Collection, London, 1913 catalogue, No. 173; it was in the sale:—Count Schönborn of Pommersfelden, Paris, May 17, 1867 [and was exhibited at the Royal Academy Winter Exhibition, London, 1889].

Etched by Prenner; by J. Eissner in the *Galerie du Musée de Vienne*; by N. Mossoloff, W. Unger, and W. French.

Mentioned by Vosmaer, p. 537; Bode, pp. 541, 575; Dutuit, p. 34; Michel, pp. 457, 560 [356, 430]; Moes, *Iconographia Batava*, No. 6693, 59.

In the collection of the Emperor Charles VI.

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1274 [valued by Sm. in 1836 at £600].

581. **PORTRAIT OF THE PAINTER.** Sm. 222; Bode 125; Dut. 175; Wb. 365; B.-HdG. 505.—Half-length, without hands; life size. About sixty. He is seen in full face looking at the spectator. He wears a broad flat black hat, a reddish coat, and a brown cloak with a narrow standing collar. At the throat and the breast the shirt is exposed. Dark background. The light from the left touches the face. Painted about 1665.

Signed on the left at top, "Rembrandt f."; oak panel, 20 inches by 16 inches.

Mentioned by Vosmaer, p. 559; Bode, pp. 544, 575; Dutuit, p. 34; Michel, pp. 507, 560 [395, 430]; Moes, *Iconographia Batava*, No. 6693, 53.

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1268; it can be traced there since 1783; *see* Mechel's catalogue, p. 91, No. 31 [Sm. valued it in 1836 at £210].

582. **PORTRAIT OF THE PAINTER.** Sm. 231, 241, and

419; Bode 201; Dut. 131; Wb. 453; B.-HdG. 172.—Half-length; life size. He is seen in full face, inclined to the right, and looking at the spectator. He has short curly hair, a slight moustache and imperial. On his head is a black cap with a parti-coloured border. His fur-lined cloak covers a coat cut out straight in front, exposing a finely pleated shirt. Round his neck is a heavy gold chain; another hangs diagonally across his breast, carrying a medallion that is only seen in part. Full light falls from the left on the right side of the face. Dark background; the lower corners are rounded off in dark colour. Painted about 1634-35.

Signed on the right, half-way up, "Rembrandt"; oak panel, rounded at top, 23 inches by 17½ inches.

Engraved by Zildraam, and in reverse by J. G. Hertel; engraved in mezzotint, in an oval stone frame, with the date 1632, by P. van Bleeck, 1747.

Mentioned by Vosmaer, p. 496; Bode, p. 586; Dutuit, p. 43; Michel, p. 560 [430]; Waagen, iv. 150; Moes, *Iconographia Batava*, No. 6693, 32.

Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 98; in the Exposition des Cent Chefs d'œuvre, Paris, 1892.

In the collection of Lord Palmerston, Broadlands.

In the collection of Lord Mount Temple, Broadlands.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 130.

Sale.—Baron Hermann von Königswarter of Vienna, Berlin, November 20, 1906, No. 72 (180,000 mark, Gutmann).

In the collection of Baron M. von Gutmann, Vienna.

583. **Portrait of the Painter.**—Half-length; life size. At an advanced age, with a black cap. The lighting is very powerful. As the picture hangs in the shadow of the window-wall its authenticity cannot be discussed.

Canvas, 31½ inches by 25½ inches.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 82.

584. **PORTRAIT OF THE PAINTER.** Bode 131; Dut. 141; Wb. 373; B.-HdG. 174.—Half-length; life size. He stands in profile to the right, turning his head and eyes to the spectator. He has thick curly hair, and indications of a moustache and an imperial. He wears a velvet cap with two tall coloured ostrich feathers fastened with a gold clasp. A short purplish-grey cape, with a broad edging embroidered in gold and fringed, hangs open over the yellowish costume, showing a steel gorget and the shirt-collar. From the right shoulder hangs a short chain; on the breast is a thin double gold chain with a medallion. He seems to rest both hands on his hips under the cape. Bright light falls from the left at top on the plumes in the cap, the lower part of the face, and the right shoulder. Rather dark background, against which the shadow of the plumed cap is relieved to the right.

Signed, "Rembrandt f. 1635"; oak panel, 36½ inches by 28½ inches.

A copy is in the Wiesbaden Museum; *see* Moes, No. 6693, 34. Another copy, without the feathers in the cap, is in the National Museum, Rome, No. 761.

Engraved by J. Pichler, 1791; etched by W. Unger.

Mentioned by Vosmaer, p. 508; Bode, pp. 411, 576; Dutuit, p. 50; Michel, pp. 215, 560 [166, 430]; Moes, *Iconographia Batava*, No. 6693, 33.

Exhibited at Leyden, 1906, No. 40.

In the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 84.

585. **PORTRAIT OF THE PAINTER.** Sm. 214; Bode 266; Dut. 143; Wb. 154; B.-HdG. 255.—Half-length; life size. He stands, inclined half-right, looking at the spectator. With his left hand he grasps the furred cloak which he wears over a dark brown coat with a high fur collar. A dark brown fur cap covers his brown hair. He has a small moustache. A long double gold chain with a medal lies on his breast. Fairly strong light falls from the left foreground on the right cheek. Uniformly brown and fairly light background. Painted about 1638.

Canvas, 35 inches by 29 inches.

Mentioned by Vosmaer, p. 523; Bode, pp. 411, 593; Dutuit, p. 43; Michel, p. 559 [432]; Waagen, iii. 465, and iv. 335; Moes, *Iconographia Batava*, No. 6693, 38.

According to Scharf's catalogue it was—

In the collection of Charles I., King of England, to whom it was given by Lord Ancrum; in the Royal inventory of about 1639, No. 87.

In the collection of James II., King of England, W. Bathoe's catalogue of 1758, p. 12, No. 129—but No. 130 of the original catalogue.

Scharf thus assumed that the Woburn picture is identical with that belonging to Charles I. But the description and measurements of the Royal inventories agree much better with 567 (Louvre).

In the collection of the Duke of Bedford, Woburn Abbey, 1897 catalogue, p. 88; it was there in 1748.

585*a*. **Portrait of the Painter.**—In antique costume.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 177.

In the possession of the dealer Johannes de Renialme, Amsterdam; in the inventory of June 27, 1657, No. 292.

585*b*. **Portrait of the Painter.**—Head.

Mentioned by H. de Groot, *Urkunden*, No. 364.

In the collection of Willem Spieringh, Delft; in the inventory of his effects, January 23, 1689.

585*c*. **Portrait of the Painter.**—In Persian dress.

Mentioned by Moes, *Iconographia Batava*, No. 6693, 75.

Sale.—Amsterdam, June 10, 1705 (Hoet, i. 79), No. 30 (59 florins).

585*d*. **Portrait of the Painter.**—Three-quarter length, with both hands; life size. Strong and well painted.

40 inches by 31½ inches.

Sale.—Amsterdam, April 7, 1734 (Hoet, i. 409), No. 5 (110 florins).

585*e*. **Portrait of the Painter.**

27½ inches by 23 inches.

Sale.—G. Uilenbroek, Amsterdam, October 23, 1741, No. 10 (120 florins, Bary).

585*f*. **Portrait of the Painter.**—With a gold chain. [Possibly identical with 525 or 566.]
23 inches by 19½ inches.

Sale.—Count van Wassenaar, The Hague, August 19, 1750 (Hoet, ii. 290), No. 2 (202 florins).

585*g*. **Portrait of the Painter.**—Strongly painted.
24 inches by 20 inches.

Sale.—The Hague, December 11, 1753, No. 11.

585*h*. **Portrait of the Painter.**
25½ inches by 19½ inches.

Sale.—Amsterdam, September 16, 1760, No. 16 (75 florins, De Bruin).

586. **Portrait of the Painter.**—Half-length; life size. Almost in full face, showing one hand. On the head is a cap.
Canvas, 30½ inches by 25½ inches.

Sale.—J. de Kommer, Amsterdam, April 15, 1767, No. 47 (65 florins, Yver).

586*a*. **Portrait of the Painter.**
Oval, 35½ inches by 33½ inches.

Sale.—Sir R. Strange, London, 1771 (£42, Lord Melbourne).

586*b*. **Portrait of the Painter.**
52½ inches by 41½ inches.

Sale.—J. Blackwood, London, 1778 (£63, J. B. P. Le Brun).

587. **Portrait of the Painter.**—As a soldier wearing an iron helmet and gorget. Strong and well painted.
Panel, 25½ inches by 19½ inches.

Sale.—Amsterdam, July 17, 1782, No. 84.

587*a*. **Portrait of the Painter.**
37½ inches by 31½ inches.

In the collection of Eugene of Savoy, Vienna, 1783 catalogue, p. 167; printed in Meusel's *Miscellanea*, part 15.

588. **Portrait of the Painter.** Sm. 233.—Bare-headed, with a chain, from which hangs the so-called Order of St. Michael.
Dated 1632; oval panel, 22 inches by 18 inches.

Formerly a pendant to 615, a portrait of Saskia, which is now rectangular.
Sales.—De Gaignat, Paris, December 1768 (1501 francs, with pendant).
C. A. de Calonne, Paris, April 21, 1788 (3407 francs, with pendant).
Duc de Choiseul-Praslin, Paris, February 16, 1793 (1601 francs, with pendant).

589. **Portrait of the Painter.** Sm. 205.—He is engaged at his studies. "Done in a spirited manner."

Sale.—Countess of Holderness, London, March 6, 1802 (£52 : 10s.).

590. **Portrait of the Painter.**

It is uncertain whether two or more of the following were identical :

In the collection of Andries Ackersloot, Amsterdam. By an agreement of March 28, 1647, with Martin van den Broeck, it was given by him with other pictures and jewels for ropes, masts, and iron. *See* H. de Groot, *Urkunden*, No. 110.

In the collection of Joanna and Margareta van Cattenburch, who bought the picture from their brother Dirck, December 1, 1658. *See* A. Bredius, *Oud Holland*, 1910, p. 7.

In the collection of Herman Becker, Amsterdam ; in the inventory of his effects, October 19, 1678. *See* A. Bredius, *Oud Holland*, 1910, p. 196.

Sale.—Amsterdam, April 9, 1687 (Hoet, i. 10), No. 100 (6 florins). *See* H. de Groot, *Urkunden*, No. 362 ; Moes, *Iconographia Batava*, No. 6693, 74.

In the collection of Madame van Sonsbeck, The Hague ; valued about 1700 by Antoni de Waardt (at 50 florins). *See* A. Bredius, *Oud Holland*, 1906, p. 238.

Sale.—Jan de Walé, Amsterdam, May 12, 1706 (Hoet, i. 93), No. 15 (30 florins).

In the collection of Sibrand van der Schelling, Amsterdam, 1711 ; very large. *See* Moes, *Iconographia Batava*, No. 6693, 77 ; H. de Groot, *Urkunden*, No. 393.

Sale.—Amsterdam, May 6, 1716 (Hoet, i. 198), No. 91 (20 florins).

In the collection of Jan van Beuningen, 1718. *See* Moes, No. 6693, 79 ; H. de Groot, *Urkunden*, No. 407.

Sales.—Guérin, The Hague, September 13, 1740 (Terw. 28), No. 36 (21 florins) and No. 48 (11 florins).

Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 113), No. 228 (20 florins).

In the collection of Count Firmian, Salzburg, 1785, No. 175. *See* J. Bernoulli, *Reisebeschreibung*, xii. vol. iii. p. 225 ; reprinted in Meusel's *Miscellanea*, part 22, p. 225.

Sales.—Elias van der Hoeven, Rotterdam, July 20, 1768 (Terw. 664), No. 28 (35 florins).

G. W. Börgner, Frankfort-on-Main, 1778 ; *see* Moes, No. 6693, 89.

London, 1785 (£84, Tassaert).

In the collection of Lindenfels, Bayreuth, 1789 ; *see* Hirsching, *Nachrichten*, iv. 403, noted by Moes, No. 6693, 92.

Sales.—Bryan, London, May 17, 1798, No. 19 of the second day (£22 : 1s.); *see* Buchanan, i. 281. Pendant to "Rembrandt's Mother," 689*c*.

W. Y. Ottley, London, May 25, 1811. Sm. 208.

590*a*. **Portrait of the Painter.**—At an advanced age. On the head is a cap.

Canvas, 24½ inches by 22 inches.

Sale.—(Supplementary) L. B. Coclers, Amsterdam, August 7, 1811 (200 florins, Roos ; bought in).

590*b*. **Portrait of the Painter.**—Effective light and shade.

Canvas, 15½ inches by 13 inches.

In the collection of Baron Castell de Bedernau.

Sale.—Baron de Castell, Hamburg, July 21, 1824, No. 153.

590*c*. **Portrait of the Painter.**—Holding one hand on his breast. Canvas.

Sale.—A. J. Petit, Malines, July 5, 1826, No. 163 (4 florins, De Nooter).

590*d*. **Portrait of the Painter.**—With a gorget, and a fur cap on his head. Well and effectively painted.

Canvas.

Sale.—P. A. de Génestet, Amsterdam, August 23, 1831, No. 118 (1 florin, Buk).

590*e*. **Portrait of the Painter.** Sm. 224.—Over sixty. Almost in full face. Most of his face is in shadow. He has a small moustache and a bushy beard. He wears a white cap and a plain brown doublet, showing part of the shirt-collar and vest.

Panel, 23 inches by 18 inches.

In the Rijksmuseum, Amsterdam, 1836 (Sm.); not traceable in the catalogues of that date nor in the Museum to-day.

591. **Portrait of the Painter.** Sm. 236.—In his youth. [Possibly identical with Sm. 240 (601)?]

Etched by T. Worlidge. Engraved in mezzotint by D. Martin [1737-98].

In the collection of the Duke of Argyll, when engraved.

591*a*. **Portrait of the Painter.**—Half-length, in profile. He is writing his name on a tablet. On his head is a cap. Round his neck hangs the so-called Order of St. Michael.

Canvas, 30½ inches by 26½ inches.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 14 (3030 francs, Tencé of Lille).

592. **Portrait of the Painter.**—Seen almost in a three-quarter view. He has a moustache and imperial. On his head is a fur cap trimmed with gold embroidery. He wears a black doublet under a blue cloak embroidered in silver.

Signed with the monogram, and dated 1641; panel, 27 inches by 20½ inches.

Sale.—Héris (Colonel de Biré) of Brussels, Paris, March 25, 1841, No. 7 (1010 francs).

593. **Portrait of the Painter.** Sm. Suppl. 17.—About thirty-three. In full face. The left side of the head is in shadow. His fair hair falls in curls on the shoulders. He wears a large black cap and a black cloak over a brown doublet buttoned up to the throat, showing only a small edging of white and part of a gold chain.

Canvas, 30½ inches by 24½ inches.

Engraved by G. F. Schmidt.

Exhibited at the British Institution, London, 1824, No. 99.

In the collection of Peter Rainier.

In the possession of Messrs. Smith, London.

In the collection of James Morrison, Basildon Park, 1842 (Sm.); not now there.

593*a*. **Portrait of the Painter.** Dut. 178.—About sixty. He wears a loose greenish coat and a white cap, and a cross of the so-called Order of St. Michael.

26 inches by 21 inches.

Mentioned by Moes, *Iconographia Batava*, No. 6693, 99.
Exhibited at Brussels, 1855.
In the Academy of Design, The Hague, according to the Patureau catalogue.
Sale.—T. Patureau of Antwerp, Paris, April 20, 1857, No. 25 (5800 francs, Didier).

593*b*. **Portrait of the Painter.** Sm. 206.—He rests his elbow on a window-sill and leans his head on his hand. He wears a brown coat with slashed sleeves and a cloak, one end of which covers his left arm. Part of his face and the hand are in light; the rest is in half-shadow.

31½ inches by 26½ inches.

Mentioned by Moes, *Iconographia Batava*, No. 6693, 100.
In the Mérivaux collection, Paris, 1806.
In the Rostopchin collection.
Sales.—London, 1844 (P. Norton); Norton sold it to T. Garle (for £315).
T. Garle, London, May 24, 1862 (£157 : 10s., Smith).
In the possession of J. Smith, who sold it in 1862 to J. R. Poynder.

594. **Portrait of the Painter.** Dut. 156; Wb. 163.—Part of the face is in full light, very yellow in tone.

Exhibited at the British Institution, London, 1829, No. 173; at the Royal Academy Winter Exhibition, 1882, No. 102.
In the collection of the Earl of Caledon in 1829, in 1857, when Waagen saw it (iv. 150), and in 1882; but not now there.

594*a*. [Identical with 833*a*.]

595. **Portrait of the Painter.**—At an advanced age. Half-length. He is turned to the left and looks at the spectator. His left hand is on his breast. He has a moustache. He wears a cap shading the upper part of the face. His coat is open at the breast, showing the shirt-collar. The light comes from the left, illumining the right side of the face. Related in composition to 528.

Signed on the left at top, "Rembrandt f. 1654."

The original is lost.
Described from a copy—Wb. 106—on oak panel, 32½ inches by 26 inches, with the top corners cut off diagonally. This was—
In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf, 1719 catalogue, No. 93; *see* Van Gool, ii. 539.
Afterwards—
In the Aeltere Pinakothek, Munich, 1911 catalogue, No. 333.
Another copy—Sm. 226—with the left hand holding a book, was—
Exhibited at the British Institution, London, 1824, No. 118.
Then in the collection of William Gosling.
Sales.—Skeffington Smyth, London, March 3, 1906, No. 75 (£105, Parton).
Sholto Montgomery Cay and others, London, July 8, 1910, No. 54.

595*a*. **Portrait of the Painter.** Wb. 225.—At an advanced age. Strong in colour, rich in style.

Mentioned by Waagen, ii. 137
In the collection of H. A. J. Munro, London, 1854.

596. **Portrait of the Painter.**—At an advanced age. Seen in full face. He wears a red coat and a black cap. He holds a stick with a gold tassel.

Signed on the right at top, "Rembrandt F."

The original is lost.
Described from a copy in the castle of Kronenborg, Zealand, Denmark.

597. **Portrait of the Painter.** Sm. 234; Dut. 161.—About fifty-three. He is seen in a three-quarter view. He wears a plain cloak enveloping his body, and a dark cap of a loose and broken form.

The original is lost. Described by Sm. from a print by G. Longhi.

598. **Portrait of the Painter.** Sm. 237.—Half-length.

The original is lost. Described by Sm. from an etching by J. H. S.

599. **Portrait of the Painter.** Sm. 238.

The original is lost. Described by Sm. from an etching by T. Reeve.

600. **Portrait of the Painter.** Sm. 239.—A head.

The original is lost. Described by Sm. from an etching signed "Remb."

601. **Portrait of the Painter.** Sm. 240.—In a velvet cap. [Possibly identical with 833*a*. Cf. 591.]

The original is lost. Described by Sm. from an etching by T. Worlidge.

601*a*. **Portrait of the Painter.**—Very young, laughing. Bareheaded, with a gorget.

Mentioned by Moes, *Iconographia Batava*, No. 6693, 6.
The original is lost. Engraved by L. A. Claessens as "Le Rireur" after Frans Hals!

602. **Portrait of the Painter with his Wife.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 336.
In the collection of the widow Louys Crayers, Amsterdam, 1677.

603. **Portrait of the Painter with his daughter Cornelia** (born 1654; died about 1680).

Oval.

The original is lost.

A picture of this subject, originally an oval but now rectangular, is in the Lierre Museum, near Antwerp, No. 45. It is there attributed to Rembrandt. The author, when he saw it, was uncertain whether to assign it to Lievens, on account of the strong golden tone in the hair, or to give it to N. Maes, on account of the sharp contrast between white and red.

Described by Hofstede de Groot, *Urkunden*, No. 387, from a copy by Hyacinthe Rigaud, Paris, who valued it in the inventory taken of his collection, May 17, 1703 (at 200 francs).

604. **Portrait of the Painter with Gerard Dou.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 177.

In the possession of the Amsterdam dealer Johannes de Renialme, in the inventory of June 27, 1657, No. 302.

PORTRAIT OF THE PAINTER.—Other pictures in which Rembrandt portrayed himself are 270 (Moes 6693, 71); 283 (Moes 6693, 39); 334 (Moes 6693, 25); 335; 337 (Moes 6693, 26); and, according to other authorities, also 263 (Moes 6693, 19); 350 (Moes 6693, 14); and 746 (Moes 6693, 43).

605. **SASKIA VAN UYLENBURCH,** wife of Rembrandt from 1634 (born 1613; died June 14, 1642). Sm. 570; Bode 38; Dut. 184; Wb. 30; B.-HdG. 265.—Half-length; life size; seen in full face, but inclined a little to the left, and looking at the spectator. She has blue eyes and red lips tightly shut. With her left hand she holds at her bosom a dark cloak hanging over her right shoulder. Her fair hair falls loosely on her shoulders; on the back of her head is a broad fur cap adorned with a string of pearls held in place with brooches. Her pleated chemisette is open at the throat, showing a pearl necklace with a broad clasp. Her gown, cut square on the bosom, has a pattern in golden yellow; under the short wide sleeves of dull red are the pleated sleeves of the chemisette. On the bosom rests a heavy twisted gold chain, holding by a clasp the cloak on the left shoulder. Full light falls from the left on the face and neck. Dark background. As the picture is dated a year after Saskia's death, and as the resemblance, for example, to the Dresden portrait of 1641 (609) is very slight, the identity of the sitter is by no means established.

Signed on the right above the shoulder, "Rembrandt f. 1643"; panel of foreign wood resembling mahogany, 28½ inches by 23½ inches.

Engraved by W. Unger in the work on the Berlin Gallery.

Mentioned by Vosmaer, pp. 209, 531; Bode, pp. 456, 563; Dutuit, p. 25; Michel, pp. 303, 551 [231, 436]; Moes, *Iconographia Batava*, 8168, 17; Nicolaï, ii. 887, No. 90.

In the Royal palaces, Potsdam; transferred to the Berlin Museum, 1830.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 812.

606. **SASKIA VAN UYLENBURCH.** B.-HdG. 152.—Half-length, without hands; life size. She is turned to the right, but looks at the spectator. She wears a green gown, cut open at the throat and embroidered with gold. Her throat is covered with a fine pleated chemisette fastened with a string of pearls. A long dark veil, falling down her back, is fastened in front on her brownish hair with a string of pearls and a clasp in which is a brown ostrich feather. In her right ear, which is alone visible, is a single pearl. Clear dark brown background. The light comes from the left.

Signed on the right on a level with the shoulder, "Rembrandt f. 1633"; oval oak panel, 26 inches by 19 inches.

Mentioned by Moes, 8168, 5.

In the collection of Lord Elgin, Broomhall, Scotland.

607. **SASKIA VAN UYLENBURCH.** Sm. 489 and 495; Bode 63; Dut. 180; Wb. 64; B.-HdG. 150.—Half-length; life size. She stands with her body inclined to the left and her head in full profile to the left. On her fair auburn hair, kept in place by a chain wound round the head and by a kerchief, she wears a broad-brimmed hat of gold brocade, lined with red velvet and surmounted by a large white ostrich feather. She has a gown of a deep purplish red with very short sleeves; from under it appears a rich embroidered silk chemisette of pale green, embroidered with pearls and precious stones at the throat and on the full hanging sleeves. She holds with her left hand a dark fur cloak thrown over her right shoulder; in her right hand she holds to her bosom a little sprig of rosemary. She is richly adorned with pearls in her ears, at her throat, and in several bracelets on both arms. Full but softened light falls from the left on the face and throat. The greyish-brown background is rather dark. Painted about 1633.

Oak panel, 39 inches by 30½ inches.

A copy—Sm. 530, and Suppl. 24; Wb. 1—with variations, dating from the eighteenth century, is in the Antwerp Museum, 1905 catalogue, No. 293; etched by A. Porel. It was in the—

Sales.—Robit, Paris, May 21, 1801, No. 152 of Bryan's catalogue (£210, Sir Simon Clarke); *see* Buchanan, ii. 62.

Sir Simon H. Clarke, London, May 8, 1840 (£142 : 16s., Nieuwenhuys).

William II., King of Holland, The Hague, August 12, 1850 (3700 florins, E. Le Roy of Brussels); [*see* 915].

Studies for the picture are in the Albertina, Vienna (HdG. 1431) and in the collection of C. Hofstede de Groot, The Hague.

Etched by H. De Thier; by Oortman (Filhol, vi. 395); by L. Flameng in the *Gazette des Beaux-Arts*, 1869, and Dutuit, iii.; by W. Unger, 1870; and N. Mossoloff, 1876.

Mentioned by Vosmaer, pp. 133, 499; Bode, pp. 417, 566; Dutuit, p. 27; Michel, pp. 174, 552 [133-4, 437]; J. Six in *Oud Holland*, 1894, p. 153; Moes, 8168, 2; Hofstede de Groot, *Urkunden*, Nos. 195, 386.

In the collection of Rembrandt, Amsterdam, till 1652.

In the collection of Jan Six, Amsterdam, who acquired it from Rembrandt.

Sale.—Jan Six, Amsterdam, April 6, 1702, No. 39 (510 florins, Nicolaes Six).

In the collection of Nicolaes Six, Amsterdam.

Sale.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 412), No. 36 (270 florins, Valerius de Reuver).

In the collection of Valerius de Reuver, Delft; No. 112 in the inventory preserved in the Amsterdam University library, where the picture is wrongly assigned to 1642.

In the collection of Madame de Reuver, Delft (Hoet, ii. 393); acquired with it in 1750 for Wilhelm VIII., Landgraf of Hessen-Cassel.

In the Royal Gallery, Cassel, 1913 catalogue, No. 236 (old No. 214); (valued by Sm. in 1836 at £525).

608. **SASKIA VAN UYLENBURCH.**—Sm. 579; Bode 83; Dut. 181; Wb. 82; B.-HdG. 151.—Half-length, with one hand; life size. She is in profile to the left, with the head slightly bent down; she turns

her smiling face to the spectator and rests her gloved right hand, which is alone visible, below her breast. She wears a broad slashed red velvet cap with a gold chain and a tall ostrich feather. Her blue gown, with a pattern, is cut low in the neck, showing a white cloth. Her hair falls loosely down her back. In her ear is a pearl; round her throat is a pearl necklace. On her shoulder is a double knot. Bright light falls from the left at top on the lower part of the face, the throat, and the shoulder. Dark background.

Signed to the left on a level with the shoulder, "Rembrandt ft. 1633; oak panel, 21 inches by 17½ inches.

There are copies (1) in a private collection in London, and (2) in the sale :—H. D. Roussel, Brussels, May 23, 1893, No. 62.

Engraved by J. L. Kaab and by F. Böttcher; etched by A. H. Riedel and by N. Mossoloff.

Mentioned by Vosmaer, pp. 133, 499; Bode, pp. 416, 569; Dutuit, p. 28; Michel, pp. 173, 553 [133, 437]; Moes, 8168, 4.

In the Dresden Gallery, 1908 catalogue, No. 1556; it has been there since 1817.

609. **SASKIA VAN UYLENBURCH.**—Sm. 574; Bode 84; Dut. 183; Wb. 83; B.-HdG. 264.—Three-quarter length; life size. She stands, seen in full face, with her head bent down a little to the left; her brown eyes look with a smile at the spectator. Her left hand lies on her bosom; her right hand, stretched out in front, holds a red flower with a double bloom. Another flower lies on the low grey stone wall to the left. She has brown hair, falling in short ringlets on her brow and in long curls on her shoulders. She wears a loose red gown with short sleeves; a transparent wrap of brown gauze is wound round her from the right shoulder to the left hip. The gown, half open, is cut out wide to show the fine chemisette, also cut low, which she presses to her bosom with her left hand. Over her left forearm hangs a cloak. Her ornaments are a narrow diadem, pearl ear-rings, a pearl and a coral necklace with a brooch, a gold chain wound twice round her wrist, and two bracelets on her left arm. Bright light falls from the left at top on her figure. Dark background.

Signed on the left at foot, "Rembrandt f. 1641"; oak panel, 39 inches by 33 inches.

Etched in 1781 and again later by A. H. Riedel; and by W. Unger. Lithographed by Hanfstaengl. Engraved by D. J. Pound, and by A. Schultheiss in 1885.

Mentioned by Vosmaer, pp. 209, 527; Bode, pp. 456, 569; Dutuit, p. 28; Michel, pp. 297, 553 [224-5, 231, 438]; Moes, 8168, 16.

Sale.—G. Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 131 (250 florins).

In the Araignon collection, Paris; acquired from it in 1742 for the Electoral Gallery, Dresden.

In the Dresden Gallery, 1908 catalogue, No. 1562 [valued by Sm. in 1836 at £367 : 10s.].

610. **SASKIA VAN UYLENBURCH.** B.-HdG. 160.—Study of a head. A small half-length, without hands. She sits, turned a little to the left, and looks at the spectator. She has fair ringlets, and wears a

small cap embroidered with gold on the back of her head; a large bluish-green plume is fixed in the cap and a transparent veil falls from the back of it. Round her throat is an olive-green wrap. On her reddish-purple gown lies a large gold medal. In the left ear, which is alone visible, hangs a pearl. Full light falls from the left on the right side of the face. Dark background, illumined to the right. Painted about 1633-34. [Cf. 886.]

Oak panel, 5½ inches by 4 inches; the corners are cut off at an angle, but it was originally an oval.

The study seems to have been used for the head of the woman bathing in the foreground of "Diana and Actaeon" (200).

Mentioned by Moes, *Iconographia Batava*, 6686, 1, and 8168, 7.

Exhibited at Amsterdam, 1898, No. 13; at the Royal Gallery, The Hague, 1897-1907; at the Royal Academy Winter Exhibition, London, 1899, No. 26.

In the Royal Gallery, Schleissheim, near Munich.

Sales.—Goecke, Anrept-Elmpt, and others, Cologne, June 5, 1893, No. 143, under the name of Govert Flinck.

J. Brade and others, Cologne, October 25, 1897 (300 mark, Hofstede de Groot), under the name of Govert Flinck.

In the collection of C. Hofstede de Groot, The Hague.

611. **SASKIA VAN UYLENBURCH.** B.-HdG. 154.—Half-length, without hands; life size. She sits, turned half-left, with her face in profile, looking thoughtfully into the distance. Her very fair hair is neatly dressed; a few ringlets stray on to her brow and temples. On her head is a small cap with two jewelled gold chains and a light green veil falling down her back and on her shoulders. In her left ear is an ear-ring with a large pearl; round her neck are a string of pearls and a slender necklace with a gold cross. Her red gown, embroidered with gold, is cut low at the throat. A grey-green breast-plate with a design on it is fastened by two gold chains to the shoulders and exposes the chemisette. A loose cloak with a gold pattern falls over the shoulders and is fastened in front with a clasp. Full and evenly distributed light falls on the whole figure. The background is rather dark, but is illumined to the right; the upper corners are rounded off in dark patches.

Signed—indistinctly because it has been partly repainted—to the left on a line with the throat, "Rembrandt f. 1635"; oak panel, 27 inches by 21 inches.

Mentioned by Moes, *Iconographia Batava*, No. 8168, 10; [Michel, 137 (?), 433].

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 101, and 1899, No. 84.

In the collection of Henri Penon, Paris.

In the collection of Samuel S. Joseph, London.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 129.

In the possession of M. Knoedler and Co., London.

612. **SASKIA VAN UYLENBURCH.** Bode 294; Dut. 188; Wb. 300; B.-HdG. 149.—Half-length, without hands; life size. She is in profile to the left. A string of pearls and a gold clasp with a bow confine her fair hair, which is raised up at the back and is slightly curled

in front. There is another string of pearls round her neck; in her ear is a large pearl; at her bosom is a large ruby in a wide setting. She wears a black gown with a blue waistband and bows; on it is a triple collar of rich lace. Dark greyish-brown background.

Signed to the left at foot, "R H L van Ryn, 1632"; canvas, 27 inches by 22 inches.

Mentioned by Bode, pp. 400, 421, 596; Michel, pp. 106, 563 [127-8, 435]; Dutuit, p. 51; Moes, No. 6686, 9, and No. 8168, 1.

Exhibited at Amsterdam, 1898, No. 22; in Paris, 1911, No. 121.

Sales.—De Mier of Vevey, Paris, 1840; *see* C. Blanc, ii. 439.

J. Reiset, Paris, April 29, 1870.

In the Courtin collection, Paris, 1872.

Sale.—Haro, Paris, May 30, 1892.

In the collection of Edouard André, Paris; bequeathed by his widow in 1912 to the Institut de France.

In the Musée Jacquemart-André, Paris.

613. **SASKIA VAN UYLENBURCH.** Dut. 289; Wb. 13; B.-HdG. 155.—Three-quarter length; life size. She stands, inclined half-right and turning her head to the spectator; she rests her right hand on the back of a chair; her left arm hangs down. A broad flat brown cap with a yellow ostrich feather covers her golden-brown hair. Her dull dark green gown is cut out square at the throat, exposing the crimped chemisette, which is partly open; over the gown falls a short blackish-blue cloak fastened at the breast with a broad gold clasp. On the left shoulder the cloak is adorned with a long gold ornament with a large stone. A variegated gauze wrap is drawn back from the throat and over the shoulders. Round the neck is a string of pearls; in the ear is an ear-ring with a pearl. The hands are covered with loose deerskin gloves. The portrait is painted over an older picture that had been begun; this picture shows through in places.

Signed on the right at top, "Rembrandt f. 1635"; oak panel, 39 inches by 28 inches.

There are copies—

1. In the Darmstadt Museum, 1885 catalogue, No. 348—Wb. 69; Moes, 8168, 12.
2. Exhibited at Mainz, 1887, No. 64, as a Princess Fonti by Bernaert Fabritius, from the collection of Stephen Michel, Mainz. Formerly in the collection of Prince Fonti—Moes, 8168, 13.
3. In the possession of a Paris dealer, about 1900. Formerly in the collection of Baron Königswarter, Vienna, under the name of Govert Flinck.

Mentioned by Vosmaer, p. 524; Dutuit, p. 57; Michel, p. 551 [439]; Moes, No. 8168, 11.

Exhibited at Leipzig, 1889, No. 186.

In the collection of Count Luckner, Altfranken, Dresden.

In the collection of Baron Edmond de Rothschild, Paris.

614. **SASKIA VAN UYLENBURCH.** B.-HdG. 156.—Half-length, without hands; life size. She is turned a little to the right and bends her head down to the right; she is seen almost in full face. She has brown eyes and a fresh complexion. Her brown ringlets are fastened

on both sides; over them is a transparent gold-embroidered veil, held in place at top by a clasp with a black plume. In each ear is a pear-shaped pearl. Her gown, golden green in tone, has a pattern and is trimmed with gold brocade; it is cut out in a round at the throat, showing the fine chemisette, and over it a collar richly worked in gold with a large pearl pendant.

Signed on the right a little below the level of the shoulders, "Rembr(r)andt f. 1636"—the "r" having been inserted afterwards by the painter; canvas, 31 inches by 26 inches.

Mentioned by Moes, *Iconographia Batava*, No. 8168, 15.

Exhibited at Amsterdam, 1878, No. 38, as the "Portrait of a Lady."

In the collection of J. Carpenter Garnier, Rookesbury Park, Hampshire.

In the collection of Sir C. J. Robinson.

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1899, No. 36.

In the collection of A. M. Byers, Pittsburg.

615. **SASKIA VAN UYLENBURCH.** Sm. 502, 576, 578; Wb. 454; B.-HdG. 153.—Half-length, without hands; life size. She is in profile to the right, but turns her head a little towards the spectator, at whom she is looking. She wears a dark blue cloak with narrow gold trimming at the throat, where the fine pleated chemisette is exposed. On the bosom lies a gold chain. On her reddish-gold hair is a fine veil with a coloured pattern, falling down her back and on her shoulders. A pearl is attached by a long loop to her ear. Full light falls on the right side of the face. Dark background. Painted about 1633.

Oak panel, 23½ inches by 18 inches.

A copy is in the collection of Madame J. J. Bachofen-Burckhardt, Basel, 1907 catalogue, No. 73.

Engraved in mezzotint by R. Reid, 1776, with a stone frame added.

Exhibited at the British Institution, London, 1831, No. 85; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 81.

Sales.—De Gaignat, Paris, December 1768 (1501 francs, with pendant, 588).

E. A. de Calonne, Paris, April 21, 1788 (3407 francs, with pendant, 588).

De Choiseul-Praslin, Paris, February 18, 1793 (1601 francs, with pendant, 588).

In the collection of Bouchier Cleeve, London.

Sales.—W. Wells of Redleaf, London, May 1848 (£62 : 2s., Davenport; probably bought in).

W. Wells, London, May 10, 1890 (£1690 : 10s.).

H. Bingham Mildmay, London, June 24, 1893, No. 58 (£2800 : 7s.).

In the possession of the Paris dealer C. Sedelmeyer, "Catalogue of 100 Paintings," 1894, No. 31.

In the collection of the late P. A. B. Widener, Philadelphia, 1908 catalogue, No. 241.

615*a*. **Saskia van Uylenburch.**—Half-length.

In the collection of Sir Robert Walpole, Houghton Hall, Norfolk, 1767 catalogue, No. 48.

616. **Saskia van Uylenburch.**

It is uncertain whether two or more of the following were identical :

In the collection of Andries Ackersloot, Amsterdam ; given by him to Martin van den Broeck, by agreement of March 28, 1647, with other pictures and objects of value in exchange for ropes, masts, and iron. *See* Hofstede de Groot, *Urkunden*, No. 110. [Cf. 590.]

In the collection of the Prince of Wales before 1752 (Hoet, ii. 897).

Sale.—Bryan, London, May 17, 1798, No. 20 (£76 : 13s.) ; *see* Buchanan, i. 288 and 295. Formerly in the sale :—Baron Nagel, London, March 18, 1795 (£72 : 9s.)—Sm. 527.

In the collection of Lady Clarke, 1836 ; formerly in the collection of Sir Simon H. Clarke. Exhibited at the British Institution, London, 1819, No. 67, and 1836, No. 36.

617. **Saskia van Uylenburch.**—Half-length ; life size. She is seen in a three-quarter view, in her prime. She wears an Armenian costume ; over her gown is a cloak adorned with gold embroidery and gold clasps. Her chemisette is pleated in narrow folds and fastened at the throat. In her ears are jewelled pendants. Her hand is bare. Her hair is drawn back without ringlets and is surmounted with a plume. Her right hand lies on her bosom.

Panel, 24 inches by 18½ inches.

In the collection of Baron Spaan-Lalecq, The Hague.

Sales.—X. de Burtin, Brussels, July 21, 1819, No. 140 (1000 florins).
X. de Burtin, Brussels, November 4, 1841, No. 51* (200 francs, Giblet).

618. **Saskia van Uylenburch.** Sm. 544 ; Dut. 182 ; Wb. 459.—She is in three-quarter profile. She has curly brown hair with a green and a white plume. She wears pearls and a gold chain, a bodice with buttons, a small grey silk mantle, and a veil falling on her shoulders. "Painted in the artist's finished manner" (Sm.). [Probably identical with 700.]

Signed, and dated 1633 ; oval panel, 28½ inches by 19 inches.

Mentioned by Dutuit, pp. 17, 56.

In the Lockhorst collection, Rotterdam.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 195 (300 scudi).

618*a*. **Saskia van Uylenburch.** Wb. 181.—It corresponds to the etching of "The Great Jewish Bride" of 1634—that is, 1635 ; Bartsch 340 [Hind 127].

Mentioned by Vosmaer, p. 504.

In the Donnadieu collection, London.

SASKIA VAN UYLENBURCH.—Other pictures in which Rembrandt probably portrayed his wife are 196, 204, 205, 206, 307, 334, 337.

619. **ALLOTTE ADRIAENS** (died 1656), wife of Elias Trip from 1609. Sm. 538 ; Dut. 284 ; Wb. 473 ; B.-HdG. 571.—Half-length, without hands ; life size. She is turned to the left and looks at the spectator. She wears a black gown, a close-fitting black cap, the point of which

stretches over the brow, and a large ruff. Dark background. The light falls from the left at top.

Signed, "Rembrandt f. 1639"; oak panel, 26 inches by 22 inches.

A copy is in the collection of S. Laman Trip, The Hague.

Mentioned by Dutuit, pp. 15, 16, 56.

Exhibited at the Royal Academy Winter Exhibition, London, 1873, No. 126, and 1899, No. 60.

Sales.—T. Emmerson, London, 1832 [in his possession 1836, according to Sm.].

(Possibly) Dubois, Paris, December 7, 1840 (3600 francs).

Possibly in the Gaillard collection, Rouen.

In the collection of Sir Francis Cook, Bart., Richmond.

In the collection of Sir Frederick Cook, Bart., Richmond.

619*a*. **Marquis d'Andelot** (1620-1649); Gaspar de Coligny, Marquis d'Andelot, afterwards Duc de Chatillon. He was in Holland in 1633-34, and in the spring of 1640. He became Colonel of a Dutch infantry regiment in 1644.

Mentioned by Jan Veth, *Kunstchroniek*, June 18, 1909, and *Onze Kunst*, March 1912; by Hofstede de Groot, *Oud Holland*, 1912, p. 180, and 1913, p. 65.

The original is lost. Celebrated by De Scudéry in his collection of poems published May 1645 (vol. i. p. 171), where he says that d'Andelot would be taken for an Adonis if he were not armed, and for a queen of the Amazons if he wore his helmet.

620. **CORNELIS CLAESZ ANSLO** (1592-1646), Mennonite preacher at Amsterdam, **AND HIS WIFE AELTJE GERRITSE SCHOUTEN.** Sm. 276; Bode 188; Dut. 197; Wb. 144; B.-HdG. 282.—Almost full-length figures; life size. Anslo, seen almost in full face, sits at a table. He leans his right arm on the arm of the chair. He stretches out his left hand to the front and turns as if speaking to the woman seated on the right; she, seen almost in profile to the left, turns towards him. Her hands rest in her lap; in her left hand is a pocket-handkerchief. Anslo has a dark beard. He wears a broad-brimmed black hat, a narrow collar, and a large dark cloak, trimmed with fur, over his black coat. His wife wears a small white cap with ear-flaps, a thin and narrow cuff, and a black silk gown. To the left is the study-table with a brown cover; a reading-desk with an open folio and a metal candlestick with two branches stand on the pale Smyrna carpet, which is half-turned back. Behind the preacher is a bookcase, almost hidden by a dull green curtain. Full light falls from the left on the right side of the preacher, on his left hand, and on the woman. A tradition traceable to the middle of the eighteenth century identifies the woman as Aeltje Gerritse Schouten, wife of Anslo. *See* as to this Bode, *Jahrbuch der Königlichen Preussischen Kunstsammlungen*, xvi. (1895), pp. 3, 197; J. Six, *Oud Holland*, 1909, p. 65.

Signed on the left at foot, "Rembrandt f. 1641"; canvas, rounded at top corners, 68 inches by 83 inches.

A smaller copy, dating from the eighteenth century, is in the Anslo-Hofje, Amsterdam.

A preliminary study in red chalk for the etched portrait of Anslo, B. 271 (Hind 187), is in the British Museum, reproduced by Lippmann, 120. A pen drawing of 1640, in the collection of Baron Edmond de Rothschild, shows Anslo seated at full length and is a study for the painted portrait; it is reproduced, HdG. iii. 17. A pen-sketch for the same is in the Berlin Print-room, reproduced, HdG. iv. 38. A sketch for the books on the table to the left was in the collection of J. P. Heseltine, London; reproduced, Lippmann 89.

Engraved in mezzotint by Boydell, 1781. Etched by K. Köpping, 1899; by A. Krüger in the *Jahrbuch der Königlichen Preussischen Kunstsammlungen*, xvi.

Mentioned by Vosmaer, pp. 208, 527; Bode, pp. 463, 585; Dutuit, p. 42; Michel, pp. 272, 556 [208-10, 431]; Moes, 165; Waagen, iii. 27.

Exhibited at the British Institution, London, 1815, No. 31.

In the Aldewereld collection, The Hague, 1766.

Sale.—Sir Thomas Dundas, London, 1794 (£540).

In the collection of the Earl of Ashburnham, 1836 (Sm.).

Sale.—Earl of Ashburnham, London, July 20, 1850 (£4200, withdrawn).

In the collection of the Earl of Ashburnham, London; required for Berlin in 1894.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828 L.

SARA VAN BAERLE (?), wife of Philips van Dorp. [*See* 885.]

621. **Adriaen Banck**, merchant of Amsterdam.

Mentioned by Hofstede de Groot, *Urkunden*, No. 232; Moes, 348.

In the collection of Adriaen Banck, Amsterdam, who sold the picture, August 31, 1660, to Adriaen Maen (for 150 florins).

622. **ELISABETH JACOBSDR. BAS** (1571-1649), widow of Admiral Jochem Heyndricksz Swartenhont (who died 1627). Sm. 553; Bode 3; Dut. 230; Wb. 334, 500; B.-HdG. 279.—Three-quarter length; life size. About sixty-five to sixty-seven. She sits in an arm-chair, turned a little to the left, and looks at the spectator. Her hands are folded; in the right hand is her pocket-handkerchief. She wears a small white cap with ear-flaps, a broad stiff ruff and smooth cuffs trimmed with lace. Her gown, of black silk with a pattern, is fastened in front with a row of yellow buttons; over it is a sleeveless mantle with broad fur trimming. On a table with a dark dim-coloured cover to the left lies a Bible. Full light falls from the left foreground on the figure. Dark background, partly illumined to the right.

Painted about 1636-38. Formerly dated about 1642. The sitter, born in 1571, looks nearer sixty-five to sixty-seven than seventy-one, and the style of painting agrees more nearly with that of pictures like "An Old Lady in an Arm-Chair" at New York (868), "A Man in an Arm-Chair" in the Lehman collection (768), and "A Preacher" at Bridgewater House (744), than with that of the pictures of 1642. The picture, hitherto regarded as one of Rembrandt's finest portraits of women, has recently been assigned by A. Bredius to F. Bol, though it far surpasses his best works. *See* as to this controversy A. Bredius and Hofstede de Groot in *Oud Holland*, 1911, p. 193, and 1912, pp. 74, 82, 174, 183. [*See* also *Burlington Magazine*, vol. xx. (March 1912), p. 330.]

Canvas, 46 inches by 35 inches.

Etched by C. Waltner, P. J. Arendzen, C. L. Dake.

Mentioned by Bode, pp. 461, 557; Dutuit, p. 36; Michel, pp. 306, 564 [234-5, 439]; Moes, 379; J. G. Fredericks in *Obreens Archief*, p. 265.

In the Rey collection, Amsterdam.

In the Meulenaar collection, Amsterdam.

In the Mogge Muilman collection, Amsterdam, 1836 (Sm.).

In the collection of J. S. H. van de Poll, Amsterdam, bequeathed in 1880 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam; 1911 catalogue, No. 2023.

623. **A Bavarian Princess (?).** Sm. 531.—Effective lighting. Vigorously painted with rich colours.

Sale.—Lord Crawford, London, 1806, No. 21 (£73 : 10s., Lord Ennismore); *see* Buchanan, ii. 184.

NICOLAES BERCHEM (?) and THE WIFE OF N. BERCHEM (?). [*See* 749, 864.]

624. **A MAN OF THE VAN BERESTEYN-VUCHT FAMILY.** Dut. 248; Wb. 344; B.-HdG. 82.—Three-quarter length; life size. About fifty. He stands, inclined a little to the right, and looks straight before him. He is bare-headed; he has grey hair, combed up high, and a pointed beard. He lays his right hand on his breast; his gloved left hand, grasping the other glove, peeps out of the cloak. He wears a silk coat, striped grey and black, under a black cloak, a close-fitting pleated collar trimmed with lace, and narrow cuffs. Bright light falls from the left at top. Dark grey background, illumined to the right.

The picture has suffered from heavy pressure in its transference to a new canvas. Nothing is known as to the identity of the sitter. He may just as well have belonged to some family related through a female line as to the Beresteyn family proper. [Pendant to 625.]

Signed on the right in a line with the elbow, "R H L van Ryn 1632"; canvas, 44½ inches by 35½ inches.

Mentioned by Dutuit, p. 53; Michel, p. 119 [91, 443]; Moes, 512.

In the collection of the Beresteyn family, Château Maurik, Vucht, 1884.

In the collection of the late H. O. Havemeyer, New York.

625. **A LADY OF THE VAN BERESTEYN-VUCHT FAMILY.** Dut. 248; Wb. 344; B.-HdG. 83.—Three-quarter length; life size. She stands to the left, seen almost in full face, at a table with a greenish-blue cover, on which she rests her left hand. She is of middle age. Her fair but greyish hair, combed well back from the face, is covered at the back with a small cap and fastened with a rosette-headed pin. She wears a flowered black silk gown with slashed and puffed sleeves; she has a greenish-gold girdle, several strings of pearls at her throat and her wrists, a gold chain on her bosom, a broad lace-trimmed ruff over a soft lace collar fitting closely round her neck, and lace-trimmed cuffs. In her right hand she holds a black ostrich-feather fan by a gold chain. Cool light comes from the left. *See* notes to 624, to which this is a pendant.

Signed on the right above the table, "R H L van Ryn 1632"; canvas, 44½ inches by 35½ inches.

Mentioned by Dutuit, p. 53; Michel, p. 119 [91, 443].
In the collection of the Beresteyn family, Château Maurik, Vucht, 1884.
In the collection of the late H. O. Havemeyer, New York.

MARGARETHA VAN BILDERBEECQ, wife of Willem Burchgraeff. [*See* 630.]

626. **Balthasar Bol** (died between 1641 and 1652), surgeon, of Dordrecht.

Mentioned by A. Bredius, *Oud Holland*, 1910, p. 234.
In the collection of his son Ferdinand Bol, Amsterdam; inventory of October 8, 1669, No. 54.

627. **EPHRAIM BONUS** (died 1665), Jewish physician of Amsterdam. Sm. 258; Bode 8; Dut. 200; Wb. 349; B.-HdG. 361. —A small half-length. About thirty-five. He stands turned half-left and looking at the spectator. He has a full beard and brown hair. He wears a high black hat, a black costume, and a plain close-fitting collar, and cuffs. On the left forefinger is a jewelled ring. Strong light falls from the left on the right side of the face and on the collar. Dark background, illumined to the left. Painted about 1647.
Oak panel, 7½ inches by 6 inches.

Etched by Rembrandt himself in reverse, Bartsch 278 [Hind 226]; by W. Steelink in Van Someren, *Oude Kunst in Nederlund.* Engraved by J. W. Kaiser.
Mentioned by Vosmaer, pp. 277, 542; Bode, pp. 498, 558; Dutuit, p. 54; Michel, pp. 354, 565 [274, 440]; Moes, 850.
Exhibited at Amsterdam, 1876 and 1900, No. 126.
Sales.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 415), No. 89 (80 florins).
Count van Wassenaar-Obdam, The Hague, August 19, 1750 (Hoet, ii. 290), No. 8 (36 florins).
Philip van Dijk, The Hague, June 13, 1753 (Hoet, ii. 508), No. 51 (40 florins, Braamcamp).
Gerard Braamcamp, Amsterdam, July 31, 1771, No. 178 (200 florins, P. Fouquet).
J. L. van der Dussen, Amsterdam, October 31, 1774.
In the collection of N. N., London, 1801, bought by Sir W. W. Wynn.
Sale.—J. Goll van Franckenstein, Amsterdam, July 1, 1833, No. 67 (825 florins, Six).
In the collection of J. Six, Amsterdam.

EPHRAIM BONUS (?). [*See* 740, 747.]

CONNÉTABLE DE BOURBON (?). [*See* 758.]

627*a*. **Leonard Bramer** (1596-1674), painter, of Delft.—Strong colour.

Sale.—J. P. L. J. Fremin, Cambrai, September 30, 1828, No. 28.

LEONARD BRAMER (?). [*See* 763.]

627*b*. **Lancelot van Brederode (?).** Dut. 210; Wb. 466.—Half-length. Seen in full face, with a broad hat. He has moustaches, or beard

and long hair, and wears a pleated collar. The name of the sitter probably comes from Jan Stolker's imagination.

Dated 1634.

Mentioned by Vosmaer, p. 505 ; Dutuit, p. 56.

The original is lost. Described by Wurzbach from a mezzotint by Stolker.

627*c*. **Jan Jansz Brouwer**, bookseller, of Amsterdam.

Mentioned by Moes, *Iconographia Batava*, No. 1179.

628. **NICOLAES BRUYNINGH.** Sm. 373 ; Bode 67 ; Dut. 204 ; Wb. 54 ; B.-HdG. 367.—Almost full length ; life size. About forty. He sits in an arm-chair ; seen almost in full face. He bends down to the left, leaning his right hand on the arm of his chair. He has long brown curls and a slight moustache. He wears a plain black coat with a smooth collar. The light from the left touches the head and figure. Brown background.

Signed on the right above the arm of the chair, "Rembrandt f. 1652" ; canvas, 42 inches by 36 inches.

Engraved by Oortman in the *Musée Napoléon* ; etched by W. Unger.

Mentioned by Vosmaer, pp. 355, 558 ; Bode, pp. 533, 566 ; Dutuit, p. 28 ; Michel, pp. 429, 552 [334, 437] ; Moes, 1212 ; H. J. Heshuysen, *Amsterdamsch Jaarboekje*, 1900, p. 143.

In the collection of Hillegonda Bruyningh, sister of Nicolaes Bruyningh and widow of Jan Graswinkel, Delft ; given in exchange by her daughter in 1728 (for goods to the value of 100 florins) through Valerius de Reuver.

In the collection of Valerius de Reuver, Delft ; No. 82 in the inventory in the Amsterdam University Library.

In the collection of Madame de Reuver, Delft, 1752 (Hoet, ii. 393) ; acquired in 1750 by Wilhelm VIII., Landgraf of Hessen-Cassel (for 40,000 florins).

In the Cassel Gallery, 1913 catalogue, No. 243 (old No. 221) ; [valued by Sm. in 1836 at £350].

628*a*. **George Buchanan** (1506-1582), poet.—In brown clothes. The attribution is as uncertain as the name of the sitter.

Sales.—Chambers and others, February 12, 1898, No. 137.
Benjamin West and others, March 18, 1898, No. 245 (£21, P. and D. Colnaghi).

629. **WILLEM BURCHGRAEFF**, master-baker and corn-dealer of Rotterdam. Sm. 408 and 468 ; Bode 85 ; Dut. 202 and 262 ; Wb. 75 ; B.-HdG. 96.—Half-length, without hands ; life size. About forty. He looks straight out of the picture. He is bare-headed, with thick dark brown hair and a thin and pointed fair beard. Over his striped black coat is a large flat lace collar. The light falls from the left at top. Rather light greyish-brown background. [Pendant to 630.]

Signed on the right above the shoulder, "Rembrandt f. 1633" ; oval oak panel, 27 inches by 20½ inches.

Etched by A. Riedel the elder, 1754.

Mentioned by Vosmaer, pp. 121, 500 ; Bode, p. 401 ; Dutuit, p. 28 ; Michel, p. 139 [107, 438] ; Moes, 1247, 2.

In the Dresden Gallery, 1908 catalogue, No. 1557 ; it has been there since the inventory of 1722 ; [valued by Sm. in 1836 at £168].

630. **MARGARETTA VAN BILDERBEECQ**, wife of Willem Burchgraeff. Bode 93 ; Dut. 203 ; Wb. 88 ; B.-HdG. 97.—Half-length, without hands ; life size. About thirty-five. She is turned a little to the left and looks straight out of the picture. She has a plump smiling face with a fresh complexion ; her hair is combed smoothly back. She wears a black silk gown ; the bodice has diagonal stripes and bright buttons. She has a large and wide ruff and a white muslin cap with outspreading side-flaps and lace trimming. Full light comes from the left foreground. Dark background. [Pendant to 629.]

Signed on the left below the centre, "Rembrandt f. 1633" ; oval oak panel, 26½ inches by 22 inches.

Mentioned by Vosmaer, p. 500 ; Bode, p. 401 ; Dutuit, p. 29 ; Michel, p. 139 [107, 438] ; Moes, 667, 2.

In the collection of the Burchgraeff family, from which it passed by inheritance to Van Myrop.

In the collection of Burgomaster Van Myrop, Rotterdam.

In the La Bouexière collection, Paris, 1844.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 182.

631. **N. Butner.** Sm. 471.—Nothing is known of the sitter.

The original is lost. Described by Sm. from a print by J. Greenwood.

PETRONELLA BUYS, wife of Philips Lucasz. [*See* 661.]

JAN VAN DE CAPPELLE (?). [*See* 770.]

632. **Johan de Caullery**, son of Joris de Caullery.

Mentioned by Bredius, *Oud Holland*, 1892, p. 128 ; Moes, 1511 ; Hofstede de Groot, *Urkunden*, No. 242.

In the collection of Joris de Caullery, The Hague ; bequeathed by him, August 30, 1661, to his daughter Josyna.

633. **JORIS DE CAULLERY** (about 1600–after 1661), officer. Bode 17 ; Dut. 364 ; Wb. 346 ; B.-HdG. 84.—Almost to the knees ; life size. He stands turned to the right and looking straight out of the picture. He is bare-headed, with a fresh complexion, thick and bushy dark hair, and a small pointed beard of the same colour. He wears a dull buff coat with a steel gorget, over which is a coloured neck-cloth. His right hand, which hangs down, holds a long musket ; his left hand, which is not seen, rests on his hip behind his sword, which is thrust into a broad bandolier embroidered with silver. The greyish background is fairly bright. Full light falls from the left at top.

The identification of the sitter as Joris de Caullery rests on the fact that this man, who lived from about 1600 to after 1661, and who was first a vintner and innkeeper at The Hague and later captain of a ship, gave his daughter, on June 16, 1654, a portrait of himself holding a musket, painted by Rembrandt. This picture is the only known portrait with such an accessory.

Signed to the right on a level with the sword-hilt, "R H L van Rijn 1632"; canvas, 40½ inches by 33 inches.

Mentioned by Vosmaer, first edition, p. 427—omitted from the second edition; Dutuit, p. 53; Michel, p. 118 [90, 440]; Hofstede de Groot, *Urkunden*, No. 156; Moes, 1512, 2.

Exhibited at Amsterdam, 1867, No. 163; The Hague, 1881, No. 247; Brussels, 1882, No. 215; Paris, 1911, No. 127.

In the collection of Josyna de Caullery, The Hague, to whom her father gave it, June 16, 1654.

In the collection of Quarles van Ufford, The Hague, 1890.

In the possession of the Amsterdam dealer A. Preyer.

Sale.—C. T. Yerkes, New York, April 5, 1910, No. 84.

In the possession of Jacques Seligmann, Paris.

SUSANNA VAN COLLEN, wife of Jan Pellicorne. [*See* 667.]

634. **ANTHONI COOPAL** (1606-1672), a secret agent of the Stadholder Frederick Henry. B.-HdG. 185.—Half-length; life size. He is in profile to the right, but his face and eyes are turned towards the spectator. The left hand rests on the gloved right hand at his breast. He has luxuriant fair curls, a moustache, and imperial. He wears a broad-brimmed black hat, a black cloak, and a close-fitting collar and cuffs of fine lace. Full light falls from the left on the right side of the face and the shoulder.

On the back is an old inscription, "Antoni Coopal, Marckgraef van Antwerpen, Gewesene Ambassaduer aan't Hof van Polen en Engelant, Raetpensionaris van Flissinge in Zeelant, etc." His brother François married Saskia's sister Titia van Uylenburch.

Signed to the right on a level with the breast, "Rembrandt f. 1635"; oak panel, 32 inches by 26½ inches.

Sales.—(Possibly) E. W. Lake, London, 1845 (£111 : 6s., bought in); and 1848 (£33 : 12s., Norton)—as "Polish Ambassador," rounded at top, 33 inches by 30 inches.

In the possession of Thomas Lawrie and Co., London, 1898.

In the collection of the late Baron Nathaniel de Rothschild, Vienna.

FRANÇOIS COOPAL and **TITIA VAN UYLENBURCH.** [*See* 734, 860.]

635. **LIEVEN WILLEMSZ VAN COPPENOL** (1598-1662), teacher and writing-master of Amsterdam. Sm. 306; Bode 65; Dut. 206; Wb. 56; B.-HdG. 74.—Three-quarter length; life size. About thirty-four. He sits turned to the right and looking straight before him. In his uplifted left hand is a goose-quill which he is sharpening with the penknife in his right. He is bare-headed, with short fair hair and a slight and very fair moustache. He has a round face. He wears a black coat and a plain close-fitting collar. On the table beside him to the right are some folios and a sheet of paper. Full light falls from the left on the right side of the head, on the collar, and the left hand. Grey background. Painted about 1632. Joost van den Vondel and Jan Vos celebrated this picture in verse.

Signed on the paper to the right, half-way up, "R H L van Rijn"; canvas, 40 inches by 31 inches.

A copy was perhaps the picture—26 inches by 23 inches—in the sale :—P. Roelfsema and others, Groningen, June 22, 1863.

Mentioned by Vosmaer, pp. 114, 493; Bode, p. 400; Dutuit, p. 27; Michel, p. 115 [88-9, 437].

Etched by J. J. Oortman, W. Unger, and N. Mossoloff.

In the De Wolff collection, Amsterdam, 1734 (sold for 120 florins to Valerius de Reuver).

In the collection of Valerius de Reuver, Delft; No. 111 in the inventory in the Amsterdam University Library.

In the collection of Madame de Reuver, Delft, 1752 (Hoet, ii. 393); acquired in 1750 by Wilhelm VIII., Landgraf of Hessen-Cassel (for 40,000 florins).

In the Cassel Gallery, 1913 catalogue, No. 234 (old No. 212).

636. **LIEVEN WILLEMSZ VAN COPPENOL.** Sm. 307; Bode 193; Dut. 207; Wb. 147; B.-HdG. 456.—A small figure to the knees. He sits turned to the left, and looks at the spectator. He wears a small black cap on his short grey hair, and has a thin white moustache and imperial. He wears a black coat and a black cloak over it. His sleeves are turned up, showing the red under-sleeves. He holds in his hands a roll of paper and a pen. Simple daylight. Dark background. Painted about 1658.

Paper, 14 inches by 11 inches.

Etched in reverse, of the same size, by Rembrandt himself, Bartsch 283 [Hind 300]. Engraved by Surugue in the *Galerie Buonaparte*.

Mentioned by Vosmaer, p. 547; Bode, pp. 532, 585; Dutuit, p. 42; Michel, pp. 453, 557 [353, 432]; Waagen, i. 103; Moes, 1704, 1.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 66; at the Burlington Fine Arts Club, London, 1900, No. 19.

Sales.—J. Tijler, widow of L. van Beeks, Amsterdam, April 30, 1759, No. 2 (65 florins, De Busch).

Jeronymus de Bosch, Amsterdam, October 5, 1767, No. 8 (Fouquet).

Baron de Saint Julien, Paris, June 21, 1784 (1500 francs).

In the collection of Lucien Buonaparte, London, 1815 catalogue, No. 135; *see* W. Buchanan, ii. 292.

In the collection of Lord Ashburton, The Grange, sold as a whole in 1907.

In the collection of Alfred de Rothschild, London.

LIEVEN WILLEMSZ VAN COPPENOL (?). [*See* 775.]

637. **MAERTEN DAEY** (1604–after 1650). Sm. 340; Bode 303; Dut. 208; Wb. 316; B.-HdG. 107.—Full length; life size. About thirty. He is seen almost in full face. He walks a little to the right on the parti-coloured stone floor, at the back of which is a step. He wears a very rich black costume, consisting of a coat with large stripes, breeches, and a short cloak of the same material, a broad and close-fitting lace collar, smooth cuffs, rosettes of lace at his waistband and on his shoes, and white stockings, with bows of rich lace on his garters. A broad-

brimmed black slouch hat covers his thick fair hair ; he has a plump and beardless face. His right hand rests on his hip under the cloak ; his outstretched left hand holds a glove. In the right background is a bluish-green curtain. [Pendant to 638.]

Signed on the left at foot, "Rembrandt f. 1634" ; canvas, 82 inches by 52 inches.

Etched by L. Flameng in the *Gazette des Beaux-Arts*, 1879 ; in the *Nederlandsche Kunstbode*, 1879, p. 2 ; and in Dutuit.

Mentioned by Vosmaer, pp. 145, 502 ; Bode, p. 402 ; Dutuit, p. 52 ; Michel, p. 148 [112-14, 436] ; Moes, 1881.

Exhibited at Amsterdam, 1867, No. 161.

Sale.—Hendrik Daey, Alkmaar, 1798 (4000 florins, with pendant, R. M. Pruyssenaar and Adriaen Daey, who sold the pair to Van Winter for 12,000 florins).

In the Van Winter collection, Amsterdam, which passed by inheritance to the Van Loons.

In the Van Loon collection, Amsterdam ; sold as a whole in 1877 to the Rothschilds.

In the collection of Baron Gustave de Rothschild, Paris.

In the collection of Baron Robert de Rothschild, Paris.

638. **MACHTELD VAN DOORN** (1605-1646), from 1629 the wife of Martin Daey. Sm. 551 ; Bode 304 ; Dut. 209 ; Wb. 317 ; B.-HdG. 108.—Full length ; life size. About thirty. She walks to the left along a footpath paved with stones, and looks at the spectator. She holds up in her right hand, by a gold chain, a rich fan of black ostrich feathers ; with her left hand, as she descends a step, she lightly raises her handsome spotted gown of black silk with a high bodice, against which her broad and close-fitting lace collar and her lace-trimmed wristbands stand out in relief. At her waistband and on her shoe are rosettes of lace. Her fair curls are caught up at the back in a cap ; a thick black veil falls from it down her back. At her throat and on her arms are several strings of pearls, and there is a pearl in each ear. A gold ring hangs by a fine chain from her lace collar. In the right background is a bluish-green curtain. [Pendant to 637.]

Signed, "Rembrandt f. 1634" ; canvas, 82 inches by 52 inches.

Etched by L. Flameng in the *Gazette des Beaux-Arts*, 1879 ; in Dutuit ; and in the *Nederlandsche Kunstbode*, 1879.

Mentioned by Vosmaer, pp. 254, 533 ; Bode, p. 402 ; Dutuit, p. 52 ; Michel, p. 148 [112-14, 436] ; Moes, 2075.

Exhibited at Amsterdam, 1867, No. 162.

Sale.—Hendrik Daey, Alkmaar, 1798 (4000 florins, with pendant, R. M. Pruyssenaar and Adriaen Daey, who sold the pictures for 12,000 florins to Van Winter).

In the Van Winter collection, Amsterdam, which passed by inheritance to the Van Loons, and was acquired as a whole in 1877 by the Rothschilds.

In the collection of Baron Gustave de Rothschild, Paris.

In the collection of Baron Robert de Rothschild, Paris.

639. **Jeremias de Decker** (1610-1666), broker and poet of Amsterdam. Sm. 483 ; B.-HdG. xvi.—Half-length, in full face ; he looks

at the spectator. He wears a broad-brimmed hat. His plump face is framed in large curls. His lips are parted; he has a moustache and imperial. He wears a small white collar fitting closely on his coat, which is buttoned down the front. His cloak is thrown across his breast from the right shoulder to the left, falling in rich folds. The background is illumined behind the head. In an oval frame, round the top of which is a curtain; on the right of the frame are a lyre and a laurel-wreath, while to the left are rolls of music. Painted about 1660. [Cf. 776.]

Mentioned by Hofstede de Groot, *Urkunden*, Nos. 222, 290, 291; by K. H. de Raaf, *Oud Holland*, 1912, pp. 1-8.

The original is lost. Described from a print by Aquila (Arend van Halen).

JEREMIAS DE DECKER (?). [*See* 776.]

THE COUNTESS DESMOND (?). [*See* 688.]

640. **Geertghe Dircx** (about 1620–after 1656), nurse of Titus van Rijn.

Mentioned by Hofstede de Groot, *Urkunden*, No. 110.

In the collection of Martin van den Broeck, Amsterdam, who by an agreement of March 28, 1647, gave it, with other pictures, to Andries Ackersloot in exchange for ropes, masts, and iron.

In the collection of Andries Ackersloot, Amsterdam.

641. **Hendrick van Domselaer.**

Mentioned by A. Bredius, *Oud Holland*, 1908, p. 222.

In the collection of Clara de Valaer, widow of Eduart van Domselaer, Amsterdam; in the inventory of her effects, October 16, 1660, valued by F. Bol and Jurriaan Ovens (at 42 florins).

642. **HERMAN DOOMER** (before 1600–before 1654), known as "Le Doreur" ("The Gilder"). Sm. 288, 334, and 335; Bode 291; Dut. 288; Wb. 295; B.-HdG. 275.—Half-length; life size; he sits turned half right, looking at the spectator. His right hand grasps, in the shadow at his breast, the cloak hanging over his left shoulder. He wears a broad-brimmed black hat, his hair is cut short, and he has a dark moustache and beard. He wears a soft pleated collar over a black coat. Strong light falls from the left at top on the right side of the face and on the collar. Grey background.

Signed, "Rembrandt f. 1640"; oak panel, 29 inches by 21½ inches.

Old copies are in the Brunswick Gallery, 1910 catalogue, No. 239*d*; in the collection of the Duke of Devonshire, London (inscribed, L. Doomer); in the collection of Dr. E. Kulenkampff, Bremen; and in several other places.

Engraved in mezzotint by Dixon; engraved by I. de Witt the younger, and by N. Dupuis the younger; etched by L. Flameng, *Gazette des Beaux-Arts*, 1856, and by C. Waltner.

Mentioned by Vosmaer, pp. 205, 523; Bode, pp. 464, 596; Dutuit, p. 52; Michel, pp. 270, 561 [207, 443]; W. Martin, *Bulletin van den Nederl. Oudheid. Bond*, 1909, p. 126; Moes, No. 2074; A. Bredius, *Oud Holland*, 1910, p. 2.

Exhibited in Paris, 1883; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 88.

In the collection of Baartjen Martens, widow of Herman Doomer, who bequeathed the picture to her son Lambert, May 23, 1662, on condition that he should have a copy made for each of his five sisters.

In the collection of Lambert Doomer, Amsterdam; in the inventory of his effects, July 1700.

In the collection of Herman Voster, the younger, Amsterdam; bequeathed to him by his uncle, L. Doomer.

Sale.—H. Wolters, Amsterdam, May 4, 1757, No. 61.

In an anonymous collection, Geneva.

In the collection of Anthony Cousin, London, 1769.

Sale.—Helsleuter (Van Eyl Sluyter?) of Amsterdam, Paris, January 25, 1802 (5005 francs, Urrique); *see* C. Blanc, ii. 209.

In the collection of the Duke of Ancaster (probably one of the many copies?).

In the collection of Madame Gentil de Chavagnac, Paris, June 20, 1854 (25,000 francs).

Sale.—Duc de Morny, Paris, May 31, 1865, No. 68 (155,000 francs, Salamanca of Madrid).

In the collection of the Duchess de Sesto, Madrid, 1882.

In the possession of W. Schaus, New York.

In the collection of the late H. O. Havemeyer, New York.

643. **Baartjen Martens** (about 1600-1678), wife of Herman Doomer. Sm. 536; Bode 351; Dut. 290; Wb. 416; B.-HdG. 281.—Half-length; life size. About sixty. She sits in an arm-chair, turned a little to the left and looking straight before her. Her arms rest on the arms of the chair; her hands are folded in front of her; on the third finger of the left hand is a hoop-ring with a rosette. A close-fitting flat cap with small ear-flaps covers her dark hair to the fringe over her brow. A stiff ruff round her neck stands out against her dark gown, over which is a short fur-trimmed jacket. Strong light from the left at top falls directly on the upper part of the head and the ruff. Dark background, partly illumined to the right behind the figure. Painted about 1641.

Signed on the left at foot, "Rembrandt f."; oak panel, 30 inches by 22 inches.

Copies are in the collection of the Duke of Devonshire, London (inscribed, L. Doomer); and in the Pichon collection, Paris.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage.*

Mentioned by Bode, p. 603; Dutuit, p. 38; Michel, p. 567 [442]; W. Martin, *Bulletin van den Nederl. Oudheid. Bond*, 1909, p. 126; A. Bredius, *Oud Hollana*, 1910, p. 2.

In the collection of L. Doomer; in the inventory of his effects, July 1700.

In the collection of Herman Voster the younger, Amsterdam; bequeathed to him by his uncle, L. Doomer.

Acquired by the Empress Catherine II. of Russia.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 829; [valued by Sm. in 1836 at £200].

MACHTELD VAN DOORN, wife of Maerten Daey. [*See* 638.]

644. **Philips van Dorp** (1587-1652), Admiral. Sm. 382; B.-HdG. xiv.—Half-length. About forty-seven. He wears the uniform of an

admiral, and is turned a little to the right, looking at the spectator. He wears a broad-brimmed hat with a plume. He has long hair, a moustache, and an imperial. Round his neck is a white collar over a gorget. A medal hangs from a ribbon on his breast. Over his doublet, buttoned in front, is a bandolier from which hangs his sword, only the hilt of which is seen. The light comes from the right. Painted about 1634.

Mentioned by Moes, No. 2082 ; Hofstede de Groot, *Urkunden*, No. 31.

The original is lost. Described from a print by S. Savery, signed "S. Savry exc. Remb. van Ryn," with an inscription round it and verses, with the date 1634 below.

PHILIPS VAN DORP (?). [*See* 777, 786.]

SARA VAN BAERLE (?), wife of Philips van Dorp. [*See* 885.]

Gerard Dou. [*See* 604.]

645. **JOHANNES ELISON** (before 1581–after 1639), Dutch pastor at Norwich. Sm. 487 ; Dut. 212 ; Wb. 325 ; B.-HdG. 109.—Full length ; life size. He sits in an arm-chair in his study, turned to the right and looking at the spectator. His left hand, with the fingers spread out, is on his breast ; the right hand grasps the knob of the chair arm. He is dressed in black, with a narrow ruff and a black cap completely covering his hair. He has a full grey beard. Several books, some of them open, lie on a table to the right. In the background is a book-case with a dark curtain. The sitter has been wrongly identified as Hans Alenson, Mennonite pastor of Amsterdam, to whom he bears a superficial resemblance. [Pendant to 646.]

Signed on the right at foot, "Rembrandt ft. 1634" ; canvas, 69 inches by 50 inches.

Etched by L. Massard in the Schneider sale-catalogue.

Mentioned by Waagen, iii. 432 ; Walpole, 1888, ii. 78 ; Vosmaer, pp. 146, 503 ; Bode, pp. 360, 402, 646 ; Dutuit, p. 53 ; Michel, p. 149 [114-15, 436] ; Moes, No. 117 ; Hofstede de Groot, *Oud Holland*, 1901, p. 91.

In the Elison collection.

[In a Yarmouth collection, in Walpole's time.]

In the collection of Daniel Dover, Ludham, Norfolk, passing by inheritance to Colby.

Sale.—Samuel Colby of Little Ellingham, London, 1860 (£1942 : 10s., with pendant, Fisher).

In the possession of the London dealer Fisher, 1863 ; sold by him to Schneider.

Sale.—Schneider, Paris, April 6, 1876, No. 29 (60,000 francs, bought in).

In the collection of Eugène Schneider, Paris.

646. **THE WIFE OF JOHANNES ELISON.** Dut. 213 ; Wb. 326 ; B.-HdG. 110.—Full length ; life size. She sits in an arm-chair, turned to the left and looking at the spectator. Her left hand lies in front of her ; her right hand is on the knob of the chair-arm. She is in black, with a ruff, and lace-trimmed cuffs and cap. The cap is almost hidden by a broad-brimmed black hat. In the right background is a curtain. [Pendant to 645.]

Signed on the right at foot, "Rembrandt ft. 1634"; canvas, 69 inches by 50 inches.

Etched by A. Lerat in the Schneider sale-catalogue.

Mentioned by Waagen, iii. 432; Walpole, 1888, ii. 78; Vosmaer, pp. 146, 503; Bode, pp. 360, 402, 646; Dutuit, p. 53; Michel, p. 149 [114-15, 436]; Hofstede de Groot, *Oud Holland*, 1901, p. 91.

In the Elison collection.

[In a Yarmouth collection, in Walpole's time.]

In the collection of Daniel Dover, Ludham, Norfolk, passing by inheritance to Colby.

Sale.—Samuel Colby of Little Ellingham, London, 1860 (£1942 : 10s., with pendant, Fisher).

In the possession of the London dealer Fisher, 1863; sold by him to Schneider.

Sale.—Schneider, Paris, April 6, 1876, No. 30 (50,000 francs, bought in).

In the collection of Eugène Schneider, Paris.

647. **Desiderius Erasmus** (?) (1467-1536), scholar.—Strong colour. [Possibly identical with 427. Pendant to 888*e*.]

Oval panel, 25½ inches by 19½ inches.

Sale.—J. B. de Troy and others, Paris, April 9, 1764, No. 44 (1005 francs, with a portrait of a woman).

648. **Evert van der Eycke.**

Mentioned by A. Bredius, *Oud Holland*, 1910, p. 11.

In the collection of Evert van der Eycke, Amsterdam; in the inventory of his effects, 1694.

648*a*. **Jacob de Farmars.**—A man in a room, writing at a table on which lies a tablet inscribed, "Mons. Jacob de Farmars a Francfort."

In the Gogel collection, Frankfort, 1782.

649. **Frederick Henry of Orange-Nassau** (1584-1647), Stadholder of the Netherlands.—In profile.

Mentioned by Kleinschmidt, *Amalie von Oranien*, p. 269.

In the collection of Amalia von Solms, The Hague, 1667 inventory, No. 25.

650. **Andries de Graeff** (1611-1677), Burgomaster of Amsterdam.—Painted about 1642.

Mentioned by Moes, No. 2860, 1; Hofstede de Groot, *Urkunden*, No. 208; A. Bredius, *Oud Holland*, 1912, p. 199.

In the collection of Pieter de Graeff, Amsterdam; in the inventory of March 8, 1709.

HUGO GROTIUS (?) and his wife **MARIA VAN REIGERSBERGEN** (?). [*See* 733, 849.]

THOMAS HARING (?). [*See* 756.]

651. **Moses Henriques,** a Portuguese Jew. Sm. 472.

The original is lost. Described by Sm. from an anonymous print.

CORNELIS HOOFT (?). [*See* 178.]

PIETER CORNELISZ HOOFT (?). [*See* 413.]

652. **CATHARINA HOOGHSAET** (1607–after 1657). Sm. 546, and Suppl. 32; Bode 247; Dut. 216; Wb. 234; B.-HdG. 454.—Full length; life size. She sits in an arm-chair, on which both her arms are stretched out; she is turned to the left and looks in that direction. She holds a handkerchief in her right hand. She wears the black gown of a citizen's wife, with a plain flat white collar and a white cap, covering her hair, which is smoothly combed back. Beside her to the left is a table with a Turkish carpet having a red pattern. Above the table a metal ring with a parrot hangs from a bracket fixed to the wall. In even daylight. Dark background.

Signed to the left at top on two labels on the wall-bracket, "Catrina Hooghsaet, out 50 jaer, Rembrandt 1657"; canvas, 49½ inches by 38½ inches.

Mentioned by Vosmaer, p. 557; Bode, pp. 516, 590; Dutuit, p. 47; Michel, p. 558 [433]; Waagen, ii. 336; Moes, No. 3684.

Exhibited at the British Institution, London, 1851, No. 52; at the Royal Academy Winter Exhibition. 1873, No. 137, and 1899, No. 75; at the Grafton Gallery, London, 1911, No. 60.

Sale.—Lord Le Despencer, London, 1831 (£178 : 10s.).

In the possession of the London dealer Peacock, 1842.

Sales.—E. Higginson of Saltmarsh Castle, London, June 4, 1846—1842 catalogue, No. 39 (£798, Turner, bought in).

E. Higginson, London, 1860 (£777, Farrer).

In the collection of Lord Penrhyn, Penrhyn Castle.

653. **Anna Huybrechts** (who died before 1669), widow of Jan van Loo.

Mentioned by A. D. de Vries and N. de Roever, *Oud Holland*, 1884, p. 102, note 43; Bredius, *Oud Holland*, 1910, p. 6; Moes, No. 3853; Hofstede de Groot, *Urkunden*, No. 298.

In the collection of Anna Huybrechts, Amsterdam, who bequeathed it by her wills of February 6, 1666, and November 14, 1668, to her daughter Magdalena van Loo.

In the collection of Magdalena van Loo, wife of Titus van Rijn, Amsterdam.

654. **MAURITS HUYGENS** (1595-1642), Secretary of the Council of State. Bode 99; Dut. 217; Wb. 94; B.-HdG. 76.—A small half-length, without hands. He is turned a little to the right and looks straight before him. He is bare-headed, with thick dark brown curls and a slight moustache combed up at the ends. His dark grey coat is fastened at the breast with a girdle. He wears a close-fitting collar, trimmed with lace; the strings with lace tassels hang on the breast. The light falls from the left; the grey background is rather light.

Signed, "R H L van Rijn 1632"; oak panel, 11 inches by 9 inches.

Etched by Wilhelm Hecht in Bode's *Bilderlese aus kleineren Gemälde-Sammlungen Deutschlands*.

Mentioned by Vosmaer, pp. 116, 493; Bode, p. 400; Dutuit, p. 42; Michel, p. 114 [88, 438]; Moes, No. 3879.

Exhibited at Amsterdam, 1858, No. 1780.

Sale.—D. Vis Blokhuysen of Rotterdam, Paris, April 1, 1870, No. 60 (8200 francs, Wesselhoeft).

In the collection of J. Wesselhoeft, Hamburg, bought in 1889 for the Kunsthalle.

In the Hamburg Kunsthalle, 1889 catalogue, p. 32.

HENDRICKJE STOFFELSDR. JAGERS. *See* Hendrickje Stoffels.

JANSENIUS (?). [*See* 757.]

MATTHIJS KALKOEN (?). [*See* 764.]

655. **Koert Koper,** bookseller of Amsterdam.

Mentioned by Moes, No. 1701; Hofstede de Groot, *Urkunden*, No. 228.

In the collection of Koert Koper; in the inventory of April 3, 1660.

656. **The Wife of Koert Koper.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 228.

In the collection of Koert Koper; in the inventory of April 3, 1660.

657. **JAN HERMANSZ KRUL** (1602-1644), smith and poet of Amsterdam. Bode 66; Dut. 219; Wb. 55; B.-HdG. 98.—Three-quarter length; life size. About thirty. He stands turned a little to the right and looking at the spectator. He has a fair, pointed beard. On his short fair hair is a broad-brimmed black slouch hat. His gloved left hand, grasping the other glove, holds together the black cloak, which is drawn under the pendent right arm. He wears a pleated coat of bright spotted silk, a flat pleated collar, with the strings hanging down, and plain close-fitting wristbands. The light falls from the left. In the background is light grey architecture with an open archway to the right. The upper corners are flat curves. It appears from the ledger of Valerius de Reuver, in the Amsterdam University library, that this is the picture by Rembrandt discussed in *Oud Holland*, viii. 201.

Signed on the left at foot, "Rembrandt f. 1633"; canvas, 49 inches by 37⅛ inches.

Mentioned by Vosmaer, pp. 146, 503; Bode, p. 401; Dutuit, p. 27; Michel, p. 141 [107-8, 437]; Moes, No. 4276, 1.

In the possession of the dealer Philip van Dijk, The Hague, 1735 (sold to Valerius de Reuver for 200 florins).

In the collection of Valerius de Reuver, Delft; No. 114 in the inventory now in the Amsterdam University library; sold, April 1738, to Anthony Rutgers, Amsterdam, who sold it to the Landgraf of Hesse (for 165 florins).

In the chief Cassel inventory of 1749, No. 298.

In the Cassel Gallery, 1913 catalogue, No. 235 (old No. 213).

658. **GERARD DE LAIRESSE** (September 11, 1640–July 21, 1711), painter.—Three-quarter length; life size. He sits in an arm-chair, turned to the left and looking at the spectator. His left hand, which rests on the arm of the chair, holds a paper. His right hand is thrust into the coat at his breast. His rich curls fall on his broad and smooth white collar, which has two tassels. He wears a dark coat with a black cloak over it, and a

large broad-brimmed felt hat. The identification suggested by Schmidt Degener rests on the great similarity between this portrait and that of the artist's portrait in Houbraken's *Groote Schouburgh*. Further evidence may be found in the fact that Lairesse, like the sitter, is said to have been a syphilitic; cf. Houbraken, i. 285.

Signed, "Rembrandt f. 1663" (or 1665, according to Degener); canvas, 44½ inches by 34½ inches.

Mentioned by Bode, *Jahrbuch der Königlichen Preussischen Kunst-Sammlungen*, xxix. p. 181; F. Schmidt Degener, *Onze Kunst*, xxiii. 1913, i. p. 117.

Exhibited in Berlin, 1909, No. 110.

Sales.—Amsterdam, June 16, 1802, No. 144 (94 florins, Lafontaine).
London, June 13, 1807, No. 16 (£25 : 4s.).
London, about 1908.

In the possession of Lewis and Simmons, London.

In the collection of Leopold Koppel, Berlin.

JOANNES ANTONIDES VAN DER LINDEN.—The name was once wrongly given to 737.

JUSTUS LIPSIUS AND HIS WIFE.—The names were once wrongly given to 752 and 861.

659. **MARTIN LOOTEN.** Bode 214; Dut. 220; Wb. 198; B.-HdG. 72.—Half-length; life size. He is turned to the right and looks straight before him. In the left hand he holds a letter and envelope with a gesture as if speaking, emphasised by the right hand on the breast. He has large fair whiskers and beard, and a fresh complexion. A high broad-brimmed hat covers his short hair. He wears a black cloth coat and cloak, a plain close-fitting collar, and plain narrow cuffs. Full light falls from the left, across the face, on the collar, hands, and letter. It is not yet precisely known who Martin Looten was.

Inscribed on the letter, "Martin Looten, xi. January 1632," with four lines of writing of which the only legible words are—

Eersam . . . voors . . .
. . . gansen . . . .
. . . . godt bevolen.

—and under these the monogram "R H L"; oak panel, 36 inches by 30 inches.

Mentioned by Waagen, i. 200; Vosmaer, pp. 114, 495; Bode, p. 400; Dutuit, p. 25; Michel, p. 117 [90, 432]; Moes, No. 4639.

Exhibited at the British Institution, London, 1851, No. 13, and 1862, No. 13; at the Royal Academy Winter Exhibition, 1887, No. 93, and 1899, No. 63; at Amsterdam, 1898, No. 20.

Sales.—Cardinal Fesch, Rome, March 17, 1845, No. 190 (22,000 francs).
Conyngham, London, April 25, 1849 (£700, Holford).

In the collection of Sir G. L. Holford, Dorchester House, London.

660. **PHILIPS LUCASZ** (born before 1600–died March 5, 1641), husband of Petronella Buys, Director-General of the Indies. [Officially catalogued as "A Man's Portrait."] Sm. 488; Bode 176; Dut. 140; Wb. 125; B.-HdG. 116.—Half-length, without hands; life size. About

thirty-five or forty. He is turned to the right and looks straight before him. He is bare-headed, with short dark brown hair and a rather fair, pointed beard. On his bright black-spotted coat are the gold chain of five strands which he received as a reward for conducting to Holland the trading fleet of the East India Company, and a close-fitting lace collar, the pattern of which is drawn in black with a broad brush. Full light falls from the left. Dark grey background. [Pendant to 661.]

The name of the sitter was probably once on the back, but has disappeared. Its connection with the following number depends on the similarity in shape, in material, and in composition, as well as in date. Lucasz set out from Batavia for Holland, December 20, 1633, and started again, May 2, 1635, for the Indies.

Signed on the right at foot, "Rembrandt f. 1635"; oval oak panel, 30½ inches by 22½ inches.

Mentioned by Waagen, i. 399; Bode, p. 411; Dutuit, p. 31; Michel, p. 556 [431]; Hofstede de Groot, *Oud Holland*, xxxi. (1913), p. 236.

In the collection of Sir Robert Peel, Bart., 1836 (Sm.); bought as a whole, 1871, for the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 850.

661. **PETRONELLA BUYS** (about 1605-1670), wife of Philips Lucasz. Sm. 497; Bode 216; Dut. 263, 272; Wb. 200, 458; B.-HdG. 118.—Half-length, without hands; life size. About thirty. She is turned a little to the left, and looks with a friendly smile at the spectator. She wears a black gown with a gold chain of several narrow strands, a ruff trimmed with lace, and under this a second lace collar, close-fitting, with a rosette at her bosom. In her chestnut hair is a diamond clasp. The small cap on the back of her head is held in place by a hoop set with pearls. Round her neck is a double string of pearls. Full daylight enters from the left. Light grey background. [Pendant to 660.]

On the back is inscribed, "Jonchvr. petronella Buys: syne Huysvr. naer dato getrout aen de Hr: Borgermr. Cardon."

Signed on the left above the shoulder, "Rembrandt f. 1635"; oval oak panel, 30 inches by 23 inches.

Mentioned by Bode, p. 405; Dutuit, p. 45; Michel, p. 558 [433]; Hofstede de Groot, *Oud Holland*, xxxi. (1913), p. 236.

Exhibited at Leyden, 1906, No. 49.

Sales.—C. S. Roos, Amsterdam, August 28, 1820, No. 85 (180 florins, Engelberts).

C. E. Vaillant and J. Sargenton, Amsterdam, April 19, 1830, No. 74 (540 florins, Roos).

In the possession of the Amsterdam dealer Roos, 1836 (who priced it at 500 florins), according to Sm.

Sale.—Adrian Hope, London, June 30, 1894, No. 56 (£1365).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 126.

In the possession of M. Knoedler and Co., New York.

In the collection of Joseph Jefferson, New York.

In the possession of A. Preyer, The Hague.

In the possession of F. Kleinberger, Paris.

In the collection of A. de Ridder, Cronberg.
In the collection of M. van Gelder, Uccle, Brussels.

JOHANNES LUTMA AND HIS WIFE.—The names were once wrongly given to 393 and 857.

Manasseh Ben Israel. [*See* 438 and 841.]

BAARTJE MAARTENS, wife of **HERMAN DOOMER.** [*See* 643.]

662. **Nagel,** Councillor of Nymwegen. Wb. 488.—Half-length; life size; with a hat.

Said to date from 1647; canvas, 33 inches by 30 inches.

Mentioned by Vosmaer, p. 542; Dutuit, p. 20; Moes, No. 5279.
Sales.—X. de Burtin, Brussels, June 21, 1819, No. 137 (1500 florins).
X. de Burtin, Brussels, November 4, 1841, No. 52 (270 francs, Giblet).
A. Stevens, Paris, May 1, 1867.

662*a*. **The Princess of Nassau (?).** Sm. 498.—She is elegantly attired, and stands holding a flower in one hand and resting the other on a stone pedestal.

Canvas, 32 inches by 26 inches.

Sale.—J. A. J. Aved, Paris, November 24, 1766 (899 francs).

663. **Jan van Oldenbarneveld (?)** (1547-1619), Grand Pensionary. —At a great age. His hands rest on the arms of his chair.

Canvas, 44 inches by 36½ inches.

Sale.—B. Ocke, Leyden, April 21, 1817, No. 107.

Orange. *See* Frederick Henry (649) and William III. (489).

664. **DIRK VAN OS** (1591–after 1666), Dijkgraf van de Beemster. B.-HdG. 494.—Half-length; life size. About seventy. He is seated. He has long grey hair and whiskers, dark eyes, and a fresh complexion. His right hand rests on the arm of his chair; his left forearm leans on the edge of a table. He holds in his left hand a cane with a silver top and a red tassel. His long black coat, with a double row of gold buttons, is partly open, showing the white shirt. He wears a flat close-fitting collar with lace, and tassels and wristbands to match. Over his shoulders is a long double gold chain with a Maltese cross. Apparently a red cloth covers his knees. To the right is a table with a dark red cover, on which are a pewter ink-pot, quills, a seal, and a paper. Bright light falls from the left on the face. Painted about 1662.

Canvas, 45 inches by 34 inches.

On the right at top is a coat-of-arms, painted by a later hand—or, three ox-heads gules, on the first ox-head a five-pointed star sable; surrounded by an inscription, "D. VAN OS (DYKGRA) EF VAN D(E BEEMSTER).
In the collection of Dr. Oxhotchinsky, Petrograd.
In the possession of the New York dealer Blakeslee.
In the collection of T. O. Sears, Boston.

665. **Bombastus Theophrastus Paracelsus von Hohenheim** (1493-1541). Half-length.

Mentioned by Hofstede de Groot, *Urkunden*, No. 333.

Sale.—Reynier van der Wolf, Rotterdam, May 15, 1676 (Hoet, ii. 344), No. 14 (200 florins).

666. **JEAN PELLICORNE** (1597–after 1645) **WITH HIS SON CASPAR** (1628-1680). Sm. 341; Bode 227; Dut. 223; Wb. 245; B.-HdG. 79.—Full-length figures; life size. The father sits to the left, beside a table with a yellowish-red cover, and turns round to the right to take a money-bag with a label from his little son. He is about thirty-five. He has short dark hair and a dark [moustache and] pointed beard. He wears a broad black slouch hat, a striped black coat and breeches, and a short cloth cloak, with a close-fitting pleated collar and flat lace-trimmed wristbands. The boy to the right, bare-headed, with brownish hair, is in grey, with a flat collar and wristbands. Pale light, from the left, falls on the heads. Rather dark grey background. Painted about 1632. [Pendant to 667.]

Signed on the right at foot, "Rembrandt ft."; canvas, 61 inches by 48 inches.

Engraved in outline by A. L. Zeelander in the work on the King of Holland's collection.

Mentioned by Waagen, ii. 158; Vosmaer, pp. 116, 494; Bode, p. 402; Dutuit, p. 48; Michel, p. 140 [107, 433]; Moes, Nos. 5833, 5832.

Exhibited at Manchester, 1857, No. 15; at Bethnal Green Museum, London, 1872, No. 100; at the Royal Academy Winter Exhibition, London, 1872, No. 90, and 1889, No. 156.

Sale.—The Dowager Madame J. van de Poll, born Valckenier, Amsterdam, November 14, 1842 (35,046 florins, with pendant, Nieuwenhuys). The pictures came into the Valckenier family because Eva Susanna, daughter of the young Caspar Pellicorne, who in 1678 was Sheriff of Amsterdam, married in 1686 Pieter Ranst Valckenier (1661-1704).

In the possession of the dealer Nieuwenhuys.

Sale.—William II., King of Holland, The Hague, August 12, 1850, No. 84 (30,200 florins, with pendant, Mawson for Lord Hertford).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1913 catalogue, No. 82.

667. **SUSANNA VAN COLLEN** (1606-1660), wife of Jean Pellicorne from February 17, 1626, **WITH HER DAUGHTER** (born in 1627). Sm. 552; Bode 228; Dut. 223; Wb. 246; B.-HdG. 80.—Full-length figures; life size. The mother sits in an arm-chair, slightly to the left, and looks straight before her. She gives a coin from the purse in her left hand to her little daughter standing beside her to the right. The girl stretches out her left hand for it, but turns her face towards the spectator. The mother wears a flowered black gown with a gold-embroidered stomacher and a broad ruff. Her hair is combed back under a lace-trimmed cap; she wears wristbands richly trimmed with lace, and bracelets. The child has fair hair and wears a frock of greenish-gold

brocade lined with green. Pale light falls from the left; dark background. [Pendant to 666.]

Signed on the right at foot, "Rembrandt ft. 163" (2, probably); canvas, 61 inches by 48 inches.

Engraved in outline by A. L. Zeelander in the work on the King of Holland's collection; engraved on wood in the *Kunstkroniek*, 1843, p. 49.

Mentioned by Waagen, ii. 158; Vosmaer, pp. 116, 494; Bode, p. 402; Dutuit, p. 48; Michel, p. 140 [107, 433]; Moes, No. 1641.

Exhibited at Manchester, 1857, No. 16; at Bethnal Green Museum, London, 1872, No. 107; at the Royal Academy Winter Exhibition, London, 1872, No. 101, and 1889, No. 165.

Sale.—The Dowager Madame J. van de Poll, born Valckenier, Amsterdam, November 14, 1842 (35,046 florins, with pendant, Nieuwenhuys). *See* note to 666 for the earlier history.

In the possession of the dealer Nieuwenhuys.

Sale.—William II., King of Holland, The Hague, August 12, 1850, No. 85 (30,200 florins, with pendant, Mawson for Lord Hertford).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1913 catalogue, No. 90.

667*a*. **Placas.**

Signed, "Rembrandt 1635."

Mentioned by Moes, *Iconographia Batava*, No. 5949.

668. **THE HUSBAND OF CORNELIA PRONCK** (1585–after 1632). Sm. 319; Bode 297; Dut. 246, 249; Wb. 309, 451; B.-HdG. 88.—Half-length, without hands; life size. He is turned to the right; his head and eyes are directed towards the front. He has dark glossy hair, rather grey, and a pointed beard. He wears a broad-brimmed black slouch hat, a dark cloak over his black silk coat, and a ruff. The light falls from the left on the right side of the face and the collar. Fairly dark background. [Pendant to 669.]

Signed to the right on a level with the mouth, "Rembrandt ft. 1632 AE 47"; oval oak panel, 24 inches by 18½ inches.

Mentioned by Waagen, ii. 259; Vosmaer, pp. 494, 496; Bode, p. 400; Dutuit, p. 52; Michel, p. 138 [106, 435].

In the collection of Baron Lockhorst, Rotterdam, 1826.

In the Galli collection, London, 1826.

Sale.—Wynn Ellis, London, May 27, 1876 (£640 : 10s.).

In the possession of E. Warneck, Paris.

In the collection of Henri Péreire, Paris.

669. **CORNELIA PRONCK** (1600–after 1633). Bode 298; Dut. 225; Wb. 310; B.-HdG. 89.—Half-length, without hands; life size. She is turned a little to the left, and looks straight before her. She has a rather long face with an aquiline nose. She wears a flowered black gown, a ruff, and a lace-trimmed cap with flaps standing out at the sides over her hair, which is combed back. In the left ear, which is alone visible, is a pearl. Rather dark background. The light falls full from the left. On the back the name "Cornelia Pronck" is written in a contemporary hand. [Pendant to 668.]

Signed to the right above the shoulder, "Rembrandt ft. 1633 AET. 33"; oval oak panel, 24 inches by 18½ inches.

Etched by Mongin in the Beurnonville catalogue.

Mentioned by Waagen, ii. 295; Vosmaer, p. 494; Bode, p. 400; Dutuit, p. 52; Michel, p. 138 [106, 435]; Moes, No. 6083.

In the collection of Baron Lockhorst, Rotterdam, 1826.

In the Galli collection, London, 1826.

Sale.—Wynn Ellis, London, May 27, 1876.

In the possession of E. Warneck, Paris.

Sale.—Baron de Beurnonville, Paris, May 9, 1881, No. 434.

In the collection of Henri Péreire, Paris.

669*a*. **Reixse** or **Rycxsz**, father of Cornelis Joan Reixse.

Mentioned by A. Bredius, *Oud Holland*, xxvi. (1908), p. 224.

In the collection of Cornelis Joan Reixse, Amsterdam; in the inventory of his effects, November 7, 1659.

669*b*. **The Wife of . . . Reixse** or **Rycxsz**.

Mentioned by A. Bredius, *Oud Holland*, xxvi. (1908), p. 224.

In the collection of her son Cornelis Joan Reixse, Amsterdam; in the inventory of his effects, November 7, 1659.

669*c*. **Rihel.**—A life-size portrait.

45 inches by 33½ inches.

Mentioned by Moes, No. 6430.

Sale.—Amsterdam, April 24, 1716 (Hoet, i. 191), No. 34 (76 florins).

669*d*. **Frederick Rihel** (died before 1681), wholesale merchant of Amsterdam.—On horseback.

In the collection of Frederick Rihel, Amsterdam; in the inventory of his effects, January 11, 1681, and once again. *See* A. Bredius, *Oud Holland*, xxviii. (1910), pp. 193, 195.

Possibly identical with the only equestrian portrait by Rembrandt that answers to the description, the once so-called "Marshal Turenne," at Panshanger, 772.

670. **NICOLAES RUTS** (1573-1638), merchant of Amsterdam. Bode 215; Dut. 226; Wb. 199, 446; B.-HdG. 51.—More than half-length; life size. About fifty. He has strong, fresh-coloured features, with a short beard. He stands behind a chair covered with purplish-red leather, and rests his right hand on it. He is turned a little to the right, looking straight before him, and holds up an open letter in his left hand. He wears over a black coat a sleeveless fur-lined cloak of deep purple with a broad fur trimming, and has a broad fur cap on his head, which is framed in a wide pleated collar. The background is rather yellow. The light falls full from the left at top. The name of the sitter is taken from the inscription on a drawing by A. Delfos in the collection of Dr. C. W. J. J. Pape, The Hague: "Het portret van Nicolaes Ruts, levensgroot door Rembrandt van Rijn 1632 (!). A. Delfos 1799 thans by den heer Joost Romswinkel te Leiden."

Signed on the right at top with the monogram, "R H L 1631"; mahogany panel, 48 inches by 36 inches.

Engraved in outline by A. L. Zeelander in the work on the King of Holland's collection.

Mentioned by Vosmaer, pp. 490, 495; Bode, p. 382; Dutuit, p. 45; Michel, p. 557 [432]; Hofstede de Groot, *Urkunden*, No. 49; Moes, No. 6627.

Exhibited at Amsterdam, 1898, No. 18*; at the Royal Academy Winter Exhibition, London, 1903, No. 43; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 77.

In the collection of Susanna Ruts, widow of Johannes Boddens, Amsterdam; in an inventory of March 18, 1636.

In the collection of Joost Romswinkel, Leyden, 1799.

Sales.—Anthony Meynts, Amsterdam, July 15, 1823, No. 107 (4010 florins, Brondgeest).

William II., King of Holland, The Hague, August 12, 1850, No. 86 (3400 florins, Weimar).

Adrian Hope, London, June 30, 1894 (£4035).

In the collection of J. Ruston, Lincoln.

In the possession of the Paris dealer E. Fischhof.

In the collection of Comte Boni de Castellane, Paris.

In the collection of the late J. Pierpont Morgan, New York.

670*a*. **Michiel Adriaensz de Ruyter** (March 24, 1607–April 29, 1676), Admiral.—[Pendant to a picture in the Schaub sale mentioned under 335.]

Sale.—Sir Luke Schaub, London, April 26, 1758, No. 39 of the second day (£16 : 1 : 6, Steward).

671. **Michiel Adriaensz de Ruyter.** Sm. 247.—He wears armour and sits on a chair, leaning his hand on the arm.

Sale.—Marquis de Brunoy, Paris, December 2, 1776 (2201 francs, according to Sm.; but 200 francs with pendant, "Rembrandt's Mother," 689*a*, according to Dutuit, p. 6).

ADRIAEN HARMENSZ VAN RIJN, Rembrandt's brother.—*See* 261, 384, 421, 424, 427, 442, and especially the notes on 261 and 442.

Cornelia van Rijn (1654 – before 1685), Rembrandt's daughter. [*See* 603.]

672. **HARMEN GERRITSZ VAN RIJN** (born at Leyden, 1568–buried there, April 27, 1630), miller, father of Rembrandt. B.-HdG. 545.—Half-length, with one hand; life size. He sits turned to the left, in a three-quarter view, bending forward his head, which is almost bald. He looks down; his lips are parted as if he is uttering a cry. He has a thin white beard. He wears a brown coat trimmed with fur; his right hand is at his breast. Grey background. Bright light falls from the left at top. Painted about 1630. [Possibly the study for a repentant Judas or Peter.]

Oak panel, 30 inches by 24 inches.

In the collection of F. Newcombe, Bristol.

In the Boston Museum.

673. **HARMEN GERRITSZ VAN RIJN.** B.-HdG. 28.—Half-length, without hands; almost life size. His head is in full face; he looks a little to the left. He has a short greyish beard. He wears a dark coat with a polished steel gorget, showing a piece of the shirt-collar at the throat. In his bright black cap a blue ostrich feather is fastened with a gold chain. Fairly light greyish ground. Painted about 1630.

Signed on the right at top with a signature partly retouched, "Rembrandt f."—remains of the old signature show through the later paint; oak panel, 26 inches by 20 inches.

An old copy on canvas is in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2025; Moes, *Iconographia Batava*, No. 6687, 8.

Mentioned by Michel, p. 557 [34, 432]; Moes, No. 6687, 7.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 128.

In the collection of William Whitting, Ashcroft, till 1877.

In the collection of Sir Henry Bate Dudley, Ely.

In the collection of William Chamberlain, Brighton.

674. **HARMEN GERRITSZ VAN RIJN.** B.-HdG. 31.—Half-length, without hands; life size. He is turned to the left; his head is in full face, and he looks straight out of the picture. On his bald head is a small black skull-cap; he has a thin beard. The dark coat shows only a narrow edge of the shirt at the throat. The greyish-brown background is faintly illumined. The light falls from the left on the head. Painted about 1631.

Oak panel, 19 inches by 14½ inches.

Etched in reverse by Rembrandt himself in 1631 as a half-length, with a fur cap on the head and the eyes cast down; Bartsch 263 [Hind 53].

Mentioned by Michel, pp. 45, 552 [35, 437]; Moes, No. 6687, 10.

Sale.—Von Friesen of Dresden, Cologne, March 26, 1885.

In the collection of E. Habich, Cassel, 1891.

In the Cassel Gallery, 1913 catalogue, No. 230.

675. **HARMEN GERRITSZ VAN RIJN.**—Half-length, without hands; almost life size. He is inclined to the left, but his head and eyes are turned to the right. He wears a dark purple cloak, over which hangs a gold chain with a medallion. Round his neck is a small close-fitting steel gorget. In his right ear is a pearl. He has a short greyish beard, and curly hair covered by a broad-brimmed black hat with two dark ostrich feathers. Painted about 1631.

Signed on the left at foot with the monogram "R H L"; canvas, 32 inches by 30 inches.

There are copies—

1. Bode 217; Wb. 156; B.-HdG. 29.

Mentioned by Moes, No. 6687, 11; Bode, p. 413; Dutuit, p. 43; Michel, pp. 44, 557, 561 [35, 432, 443].

Sale.—Beresford Hope, London, May 1886.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 111.

In the collection of W. H. Beers, New York.

In the collection of S. Neumann, London.

2. *Sale.*—Martineau and others, London, March 10, 1902.
3. Panel, 23½ inches by 19 inches.
Sale.—Causid-Brück of Cassel, Frankfort-on-Main, February 10, 1914, No. 25.
Exhibited at Düsseldorf, 1912, No. 43.
Sale.—M. P. W. Boulton, London, December 9, 1911, No. 14.
In the possession of P. and D. Colnaghi and Obach, London.
In the possession of Julius Böhler, Munich.
Sale.—Marczell von Nemes of Budapest, Paris, June 17, 1913, No. 60 (516,000 francs, S. de Ricci).
In the possession of Julius Böhler, Munich.
In the possession of Reinhardt, New York.
In a private collection, Chicago.

676. **HARMEN GERRITSZ VAN RIJN.** · B.-HdG. 30.—Half-length, without hands; almost life size. He is turned a little to the left, but the head is seen in full face, and he looks straight before him. He has a thin grey beard. His dark brown cloak with a fur collar exposes part of the dark coat underneath and the shirt at the neck. The artist has, by an afterthought, added later a steely-blue cap; the colour on the brow, having worked through this, produces the effect of a thin golden web. Bright light from the left at top falls across the right side of the head. The dark background is partly illumined to the right. Painted about 1629.

Oak panel, 18½ inches by 15½ inches.

A copy is in the Palace, Tsarskoe Selo, near Petrograd.
Etched in reverse by Rembrandt himself in 1630; Bartsch 304 [Hind 21].
Mentioned by Michel, p. 44 [35, 440]; Moes, No. 6687, 1.
In the collection of Mrs. Harrison, Sutton Place, 1892.
In the collection of Anders Zorn, Paris.
In the collection of A. Bredius, The Hague; exhibited on loan in the Royal Gallery, The Hague, 1914 catalogue, No. 565.

677. **HARMEN GERRITSZ VAN RIJN.** Sm. 461; Bode 100; Dut. 358; Wb. 380; B.-HdG. 20.—A small half-length, without hands. He is seen in full face, with the head turned a little to the right. He has a short and thin grey beard. He wears a blackish cloak with a broad brown fur collar. His high bluish-black cap is bound on the head with a brownish cloth. Light greyish-brown background. The light falls from the left at top. [Probably a pendant to 686.]

Signed with the monogram "R H L 1630"; oak panel, 8½ inches by 6½ inches.

A copy by C. E. W. Dietrich is in the Schleissheim Gallery, 1914 catalogue, No. 3363. Another copy is in the possession of a Paris dealer.
Etched in reverse, the same size as the original, by J. J. van Vliet, 1633; Bartsch 24.
Mentioned by Vosmaer, p. 487; Bode, p. 380; Dutuit, p. 33; Michel, p. 44, 560 [35, 429]; Moes, No. 6687, 4.
In an English collection.
In the Hoppe collection.

In the collection of J. Tschager, Vienna, who bequeathed it in 1856 to Innsbruck.

In the Ferdinandeum, Innsbruck, 1899 catalogue, No. 599.

678. **HARMEN GERRITSZ VAN RIJN.** B.-HdG. 542.—A small half-length, without hands. He is turned to the right, but looks straight out of the picture. He wears a broad brown cap, throwing a deep shadow over the upper part of the face. He wears a grey cloak with an embroidered collar. Light grey background. Full light falls from the left at top on the lower part of the face. Painted about 1629.

Oak panel, 8 inches by 6½ inches.

A second example, by Rembrandt, is in the collection of Ludwig Mandl, Wiesbaden (682).

In the Royal Gallery, Copenhagen, 1904 catalogue, No. 279*a*; it has been there since the inventory of 1775.

679. **HARMEN GERRITSZ VAN RIJN.** B.-HdG. 544.—Half-length, without hands; life size. He is inclined to the left, but his face and eyes are turned towards the spectator. He has a short beard. On the back of his head is a small black cap. He wears a black fur coat, and has a gold chain with a medallion on his breast. Light brown background. The light falls from the left at top.

Signed on the left, half-way up, "R H L 1631"; oak panel, 24 inches by 20½ inches.

Exhibited at Amsterdam, 1898, No. 18; at the Royal Academy Winter Exhibition, London, 1899, No. 27, and 1907, No. 54; at the Grafton Gallery, London, 1911, No. 51.

Mentioned by Moes, No. 6687, 9.

In the possession of P. and D. Colnaghi, London.

In the collection of F. Fleischmann, London.

In the collection of Mrs. Fleischmann, London.

680. **HARMEN GERRITSZ VAN RIJN.** B-HdG. 25.—A small half-length, without hands. He is inclined to the right; his head is in full face, and he looks almost directly at the spectator. A small cap is thrust to the back of his head. His toothless mouth is shut; he has a thin beard and moustache. He wears a fur-trimmed cloak, showing the shirt at the throat. Round his neck is a double gold chain with a medallion. Dark background. Strong light comes from the right. Painted about 1630.

Oak panel, 10½ inches by 8½ inches.

Etched by J. Lievens, Bartsch 21. Copied in reverse by a pupil of Rembrandt, with a tuft of hair added on the forehead, and retouched by the master himself in 1635; the so-called "First Oriental Head," Bartsch 286 [Hind 131].

Mentioned by Michel, pp. 44, 558 [35]; Moes, No. 6687, 5.

In the collection of the Rev. Hugh Hutton, Round Cottage, Edgbaston.

In the collection of T. Humphry Ward, London, 1892.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 112.

In the collection of Dr. Melville Wassermann, Paris.

In the possession of G. Neumans, Paris, 1912 catalogue, No. 48.
In the collection of John Jaffé, Nice.

681. **HARMEN GERRITSZ VAN RIJN.** Bode 338; Dut. 241; Wb. 404; B.-HdG. 27.—Half-length, without hands; slightly under life size. He is inclined to the left, but the head is in full face. He has a short moustache and imperial; in each ear is a pearl. He wears a black hat with two dark grey feathers, a grey coat under a deep black cloak, a steel gorget, a coloured neck-cloth, and a gold chain with a pendant. Fairly light background. Painted about 1630.

Signed on the right above the shoulder with the monogram "R H L"; octagonal oak panel, 14 inches by 10½ inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage.*

Mentioned by Vosmaer, p. 487; Bode, p. 379; Dutuit, p. 37; Michel, pp. 43, 567 [34, 441]; Moes, No. 6687, 6.

Probably in the Crozat collection, and bought with it by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 814.

682. **HARMEN GERRITSZ VAN RIJN.**—A repetition of 678 (Copenhagen) by Rembrandt.

In the possession of Julius Böhler, Munich.
In the collection of Ludwig Mandl, Wiesbaden.

682*a*. **Harmen Gerritsz van Rijn.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 101.

In the collection of Sybout van Caerdecamp, Leyden; in the inventory of February 23, 1644.

682*b*. **Harmen Gerritsz van Rijn.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 350.

In the collection of Jan van de Cappelle, Amsterdam; in the inventory of his effects, 1680, No. 55.

683. **Harmen Gerritsz van Rijn.**—A small half-length, without hands. He is turned to the right, almost in profile, and looks down. On his bald head is a black cap. He wears a brown coat trimmed with fur. Greyish-brown background. Bright light falls from the left at top.

Oak panel, 6½ inches by 5 inches.

The original, probably painted about 1630, is lost. Described from a copy in the Nantes Museum—B.-HdG. 26; 1913 catalogue, No. 545, as by Willem van Vliet; mentioned by Moes, No. 6687, 2.

A second copy is in the Tours Museum, mentioned by Moes, No. 6687, 3. A third copy was in the sale :—Dr. Paul Müller, Paris—B.-HdG. 541.

684. **Harmen Gerritsz van Rijn.** Sm. 388 and 400; Wb. 497; B.-HdG. x.—Half-length. He is inclined to the right; his head is in full face, and he looks at the spectator. He wears a turban-shaped cap, on which a horse-tail is fastened with a clasp. He has a moustache and imperial. Round his shoulders is a cloak with a fur collar. Painted about 1630.

The original is lost. Described from the print called "Mahomet," by J. J. van Vliet. Engraved also by François Langlois *dit* Ciartres and, as "Thomas Agniello," by J. de Frey. The picture, corresponding to this print by Van Vliet, in the sale :—(supplementary) E. B. Rubens and others, Amsterdam, August 11, 1857, No. 299—on panel, 9 inches by 7½ inches—was probably not the preliminary study by Van Vliet but a copy after his "Mahomet" print.

684*a*. **Harmen Gerritsz van Rijn.** B.-HdG. v.—Half-length, turned to the right. On his head is a cap adorned with a chain. Round his neck is a fur collar. He has a thin moustache and beard. Full light falls from the left on the wrinkled face.

The original is lost. Described from a print by C. Phillips, dated 1769.

HARMEN GERRITSZ VAN RIJN.—Other pictures in which Rembrandt probably painted his father are 282, 293, 345, 446, 447.

685. **NEELTGEN WILLEMSDOCHTER VAN ZUYTBROUCK** (buried September 14, 1640), wife of Harmen Gerritsz van Rijn, and mother of Rembrandt. B.-HdG. 21.—Half-length ; life size.

ERRATUM

682. Since the book was published, the author has learned that this repetition of the Copenhagen portrait of Harmen Gerritsz van Rijn (678) is not by Rembrandt. It is a modern copy.

Catalogue Raisonné, vol. vi. p. 324.

In the collection of Arthur Sanderson, Edinburgh.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1911, xi. No. 31.

In the possession of Sir George Donaldson, London.

In the possession of Cottier and Co., New York.

In the possession of A. Preyer, The Hague.

In the collection of Herr Krupp von Bohlen und Halbach, Essen.

685*a*. **NEELTGEN WILLEMSDOCHTER VAN ZUYTBROUCK.**—She is seen in full face, inclined to the right, with her head towards the spectator. She looks down ; her toothless mouth is half open. On her head is a grey veil ; she wears a black dress and a white collar. The light falls from the left and makes a shadow at foot to the right. Half-length.

Signed to the right at top with the monogram ; panel, about 8½ inches by 6½ inches.

Mentioned by A. Bredius, *Burlington Magazine*, September 1914, p. 325.

In the collection of A. Silvestre, Geneva.

686. **Neeltgen Willemsdochter van Zuytbrouck.** B.-HdG. 19.—A small half-length, without hands. She is turned to the left ; the face with downcast eyes is inclined towards the spectator. She wears a black dress and cap, both trimmed with fur ; a long parti-coloured veil

In the possession of G. Neumans, Paris, 1912 catalogue, No. 48.
In the collection of John Jaffé, Nice.

681. **HARMEN GERRITSZ VAN RIJN.** Bode 338; Dut. 241; Wb. 404; B.-HdG. 27.—Half-length, without hands; slightly under life size. He is inclined to the left, but the head is in full face. He has a short moustache and imperial; in each ear is a pearl. He wears a black hat with two dark grey feathers, a grey coat under a deep black cloak, a steel gorget, a coloured neck-cloth, and a gold chain with a pendant. Fairly light background. Painted about 1630.

Signed on the right above the shoulder with the monogram "R H L"; octagonal oak panel, 14 inches by 10½ inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage.*

Mentioned by Vosmaer, p. 487; Bode, p. 379; Dutuit, p. 37; Michel, pp. 43, 567 [34, 441]; Moes, No. 6687, 6.

Probably in the Crozat collection, and bought with it by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 814.

682. **HARMEN GERRITSZ VAN RIJN.**—A repetition of 678 (Copenhagen) by Rembrandt.

Mentioned by Hofstede de Groot, *Urkunden*, No. 350.

In the collection of Jan van de Cappelle, Amsterdam; in the inventory of his effects, 1680, No. 55.

683. **Harmen Gerritsz van Rijn.**—A small half-length, without hands. He is turned to the right, almost in profile, and looks down. On his bald head is a black cap. He wears a brown coat trimmed with fur. Greyish-brown background. Bright light falls from the left at top.

Oak panel, 6½ inches by 5 inches.

The original, probably painted about 1630, is lost. Described from a copy in the Nantes Museum—B.-HdG. 26; 1913 catalogue, No. 545, as by Willem van Vliet; mentioned by Moes, No. 6687, 2.

A second copy is in the Tours Museum, mentioned by Moes, No. 6687, 3. A third copy was in the sale :—Dr. Paul Müller, Paris—B.-HdG. 541.

684. **Harmen Gerritsz van Rijn.** Sm. 388 and 400; Wb. 497; B.-HdG. x.—Half-length. He is inclined to the right; his head is in full face, and he looks at the spectator. He wears a turban-shaped cap, on which a horse-tail is fastened with a clasp. He has a moustache and imperial. Round his shoulders is a cloak with a fur collar. Painted about 1630.

The original is lost. Described from the print called "Mahomet," by J. J. van Vliet. Engraved also by François Langlois *dit* Ciartres and, as "Thomas Agniello," by J. de Frey. The picture, corresponding to this print by Van Vliet, in the sale :—(supplementary) E. B. Rubens and others, Amsterdam, August 11, 1857, No. 299—on panel, 9 inches by 7½ inches—was probably not the preliminary study by Van Vliet but a copy after his "Mahomet" print.

684*a*. **Harmen Gerritsz van Rijn.** B.-HdG. v.—Half-length, turned to the right. On his head is a cap adorned with a chain. Round his neck is a fur collar. He has a thin moustache and beard. Full light falls from the left on the wrinkled face.

The original is lost. Described from a print by C. Phillips, dated 1769.

HARMEN GERRITSZ VAN RIJN.—Other pictures in which Rembrandt probably painted his father are 282, 293, 345, 446, 447.

685. **NEELTGEN WILLEMSDOCHTER VAN ZUYTBROUCK** (buried September 14, 1640), wife of Harmen Gerritsz van Rijn, and mother of Rembrandt. B.-HdG. 21.—Half-length ; life size. She is seen in full face, wearing a large black cap, the sides of which fall on her brown dress. At the throat is seen a piece of the white chemisette, on which a pattern is drawn with the brush-handle. She looks downwards. The lips are parted, showing the teeth. Full light falls from the left. Light greenish background. Painted about 1630.

Oak panel, 14 inches by 11½ inches.

It is closely related to the etching, Bartsch 352 [Hind 2].
Mentioned by Moes, No. 9404, 6.
Exhibited at Amsterdam, 1898, No. 16.
In the collection of Arthur Sanderson, Edinburgh.
In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1911, xi. No. 31.
In the possession of Sir George Donaldson, London.
In the possession of Cottier and Co., New York.
In the possession of A. Preyer, The Hague.
In the collection of Herr Krupp von Bohlen und Halbach, Essen.

685*a*. **NEELTGEN WILLEMSDOCHTER VAN ZUYTBROUCK.**—She is seen in full face, inclined to the right, with her head towards the spectator. She looks down ; her toothless mouth is half open. On her head is a grey veil ; she wears a black dress and a white collar. The light falls from the left and makes a shadow at foot to the right. Half-length.

Signed to the right at top with the monogram ; panel, about 8½ inches by 6½ inches.

Mentioned by A. Bredius, *Burlington Magazine*, September 1914, p. 325.
In the collection of A. Silvestre, Geneva.

686. **Neeltgen Willemsdochter van Zuytbrouck.** B.-HdG. 19.—A small half-length, without hands. She is turned to the left ; the face with downcast eyes is inclined towards the spectator. She wears a black dress and cap, both trimmed with fur ; a long parti-coloured veil

is fastened on her brow with an ornament set with a red stone. At the throat is the white ruffle of the chemisette. Light grey background. An even light falls from the left at top.

The authenticity of the work is not quite certain. As a remarkable number of examples are oval or have a painted oval frame, it is probable that an original exists or did exist which was oval or was in a painted oval. If it is genuine, it was painted about 1628.

Oak panel, 6½ inches by 5 inches.

Other examples are, or were—

1. In the collection of Prince Salm-Salm, Anholt; it is doubtful whether this is a copy or a replica; mentioned by Moes, No. 9404, 4.
2. Panel, 9 inches by 7 inches.
   In the Brunswick Gallery, 1910 catalogue, No. 239*a*, 7 inches. It is doubtful whether this is a copy or a replica; Moes, No. 9404, 3.
3. Panel, 8½ inches by 6½ inches.
   Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 3.
   Mentioned by Moes, No. 9404, 2.
   In the possession of P. and D. Colnaghi, London, 1895.
   In the collection of W. C. Alexander, London.
4. In the collection of Lord Rossmore, Rossmore.
5. Panel, with a painted oval frame, 12 inches by 9 inches.
   Exhibited at Leyden, 1906, No. 50.
   In the collection of Leon Janssen, Brussels.
   Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 159 (24,000 francs).
6. Oval panel, 8½ inches by 7 inches.
   Sale.—London, July 12, 1912, No. 30 (£60 : 18s.).

The pendant is probably "Rembrandt's Father" at Innsbruck (677), not the Nantes portrait (683) as Michel suggests.

Mentioned by Michel, pp. 42, 565 [34, 440]; Moes, No. 9404, 1.

Exhibited at The Hague, 1890, No. 87; at Amsterdam, 1898, No. 4; at the Royal Academy Winter Exhibition, London, 1899, No. 1.

Sales.—(Probably) F. J. O. Boymans, Utrecht, August 31, 1811, No. B. 79. Fransen, Rotterdam, 1890, as in the manner of G. Dou.

In the collection of A. Bredius, The Hague; exhibited on loan in the Royal Gallery, The Hague, 1914 catalogue, No. 556.

687. **NEELTGEN WILLEMSDOCHTER VAN ZUYTBROUCK.** Sm. 492.—Half-length; turned to the left. Her wrinkled hands are lifted in prayer; her eyes are closed, her lips parted. A large and bright red hood covers her head. A fur-trimmed cloak hangs round her shoulders. Her gown is cut square at the bosom, showing a kerchief folded crosswise and the pleated chemisette. Painted about 1628-30. [Cf. 322.] The author has carefully studied this picture afresh, after an interval of twelve years, and is convinced that the doubts cast on its authenticity are not justified.

Panel, about 6 inches by 4 inches.

In the collection of Count Czernin von Chudenitz, Vienna, No. 75.

688. **NEELTGEN WILLEMSDOCHTER VAN ZUYTBROUCK.** Bode 265; Dut. 120; Wb. 142; B.-HdG. 24.—Half-length, without hands; almost life size. She stands, turned to the right, and looking down in that direction. She has a dark purple head-dress, lined with gold brocade, which falls on the back of her fur cloak. A close-fitting collar comes up under her chin. Dark grey background. Full sunlight falls from the right at top on the head. Painted about 1630-31.

Oak panel, about 20 inches by 14 inches.

Mentioned by Bode, p. 382; Dutuit, p. 33; Michel, pp. 40, 559 [31, 431]; Hofstede de Groot, *Urkunden*, Nos. 75, 363; Moes, No. 9404, 8.

Exhibited at the National Portrait Exhibition, London, 1866, No. 409, as "The Countess of Desmond"; at the Royal Academy Winter Exhibition, London, 1899, No. 45, under the same title.

In the collection of Lord Ancrum, who gave it to Charles I.

In the collection of Charles I., King of England; inventory of about 1639, No. 101.

In the collection of James II., King of England; W. Bathoe's 1758 catalogue, p. 10, No. 113—but No. 114 of the original catalogue.

In the Royal collection, Windsor Castle.

689. **Neeltgen Willemsdochter van Zuytbrouck.** B.-HdG. vi.—Half-length; almost in full face. Her eyes are half open; the expression of the round face suggests indifference. She holds her left hand to her bosom. She wears a large black cloak which is pulled over the head, a gown with an embroidered stomacher adorned with a brooch, and a white fur round her neck. She wears on her brow a broad band decorated with pearls and a large stone. Dark grey background.

Canvas, 15½ inches by 12½ inches.

The original is lost. Described from an old copy in the Brunswick Museum, 1910 catalogue, No. 239*b*.

An etching in reverse is signed "A. Riedel fe 1755"; *see* Moes, No. 9404, 21.

689*a*. **Neeltgen Willemsdochter van Zuytbrouck.**—With a pleated collar. She holds a book and a pair of spectacles.

Sales.—Marquis de Brunoy, Paris, December 2, 1776 (200 francs, with 671, "Michiel de Ruyter").

Dulac, Paris, November 30, 1778 (1099 francs); *see* C. Blanc, i. 439.

689*b*. **Neeltgen Willemsdochter van Zuytbrouck.**—A small picture.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 33 (£14 : 14s.); *see* Buchanan, i. 235.

689*c*. **Neeltgen Willemsdochter van Zuytbrouck.**—[Pendant to the "Portrait of the Painter" in the Bryan sale (590).]

Sale.—Bryan, London, May 17, 1798, No. 20 of the second day.

689*d*. **Neeltgen Willemsdochter van Zuytbrouck (?).**—With a Bible on her lap.

Dated 1643; panel.

In an anonymous collection (said to be that of De Julienne), Paris.

Sale.—W. Hamilton, London, March 27, 1801, No. 56 (£51 : 9s.); *see* Buchanan, ii. 75.

689*e*. **Neeltgen Willemsdochter van Zuytbrouck.**—Tenderly painted in fine colour.

Panel, 16½ inches by 12 inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 292.

690. **Neeltgen Willemsdochter van Zuytbrouck.** Sm. 540. —Half-length ; almost in profile. About sixty. She wears a plain white cap and a brown cloak bordered with fur. "Painted in the artist's finest manner" (Sm.).

Panel, 21 inches by 14 inches.

In the collection of Prince von Kaunitz, Vienna.

Imported into England by Sm., who sold it to the Hon. George John Vernon.

Sale.—G. J. Vernon, London, 1831 (£63).

In the collection of Lord Vernon, 1836 (Sm).

690*a*. **Neeltgen Willemsdochter van Zuytbrouck.**—At an advanced age. In profile, wearing a cap and a fur-trimmed dress. Possibly a copy after Rembrandt's etching, Bartsch 348 [Hind 51].

Panel, 7 inches by 5 inches.

In the collection of Lucas Schamp.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 10 (250 francs, Isaacs of London).

690*b*. **Neeltgen Willemsdochter van Zuytbrouck.**—Half-length. The hands are in a muff. The head is covered with a cap, over which is a hood shading the forehead.

Panel, 8 inches by 7½ inches.

Etched by Rembrandt, according to the sale-catalogue.

Sale.—Schamp d'Aveschoot, Ghent, September 14, 1840, No. 175 (730 francs, Schrijvere of Bruges).

690*c*. **Neeltgen Willemsdochter van Zuytbrouck.**—Known as "The Painter's Blind Mother." In the left hand she holds a black shawl. Warm and effective in tone.

Sale.—(supplementary) Scheibler and others, Aachen, September 13, 1842, No. 15.

690*d*. **Rembrandt's Mother.**

Oval, 32 inches by 24 inches.

Sale.—Paul Périer, Paris, March 16, 1843 (7101 francs, Mawson).

690*e*. **Neeltgen Willemsdochter van Zuytbrouck.**—At a very advanced age. Half-length ; in profile. A white cloth embroidered in colours covers her head and falls on her shoulders.

Panel, 16½ inches by 12½ inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 193 (220 scudi).

NEELTGEN WILLEMSDOCHTER VAN ZUYTBROUCK.—Other pictures in which Rembrandt probably painted his mother are 313, 316, 320.

691. **LIESBETH VAN RIJN** (who died after 1651), Rembrandt's sister. B.-HdG. 66.—Half-length, without hands; life size. She stands, inclined to the left, and bends her head towards the spectator. She wears a purplish-red cloak, lined with fur, over a pale blue gown cut out in front and showing the edge of the chemisette. Round her neck is a string of pearls; on her bosom is a triple gold chain; in her fair reddish hair with ringlets in front are rubies, and a veil sewn with pearls falls down her back. Dark background. Full light falls from the left.

Signed on the left at foot, "Rembrandt f. 1633"; canvas, 24½ inches by 21½ inches.

Exhibited in Berlin by the Kaiser Friedrich Museumsverein, 1909, No. 107.
In the collection of O. B. L. Mainwaring, London, 1892.
In the collection of A. Polovtsoff, Petrograd.
In the possession of Lawrie and Co., London.
In the possession of C. Sedelmeyer, "Catalogue of 100 Paintings," 1906, No. 29.
In the collection of C. von Hollitscher, Berlin, 1912 catalogue, No. 60.

692. **LIESBETH VAN RIJN.** B.-HdG. 59.—Half-length, without hands; almost life size. She is inclined a little to the left; her head is seen in full face, and she looks at the spectator. She wears a black dress lined with green fur, under which is seen a greenish-brown bodice. The chemisette is open at the throat, showing the clasp of a narrow gold chain. Her dark hair is combed back under a small cap of a dull golden tone. The greyish-brown background is rather light. Strong light falls from the left at top on the head, making the shadow dark. Painted about 1632. Unfinished; on some parts, especially the hair, there is only the under-painting.

Oak panel, 22 inches by 16½ inches.

An old copy is in the National Museum, Stockholm, 1900 catalogue, No. 591.
Mentioned by Moes, No. 6686, 11.
In the collection of T. Humphry Ward, London, 1894.
In the collection of the late Alfred Thieme, Leipzig, 1900 catalogue, No. 66. [Bought for the Leipzig Museum in 1916.]

693. **LIESBETH VAN RIJN.** Sm. 499 or 500; Dut. 192; Wb. 304 and 318; B.-HdG. 65.—Half-length, without hands; life size. She is inclined to the left, with the head in full face, looking at the spectator. Her fair reddish hair is in curls; in her ear is a pearl. Her dark fur-trimmed cloak, showing a gold chain and the chemisette at the throat, is fastened in the bosom with a gold clasp. Dark background. Strong light from the left. [Pendant to 695.]

Signed on the right at foot with the monogram "R H L van Rijn 1633"; oval canvas, 22½ inches by 17 inches.

Etched by Courtry.

Mentioned by Vosmaer, p. 495; Dutuit, p. 20; Michel, pp. 173, 563 [133, 435].

Sales.—De Julienne, Paris, March 30, 1767 (1210 francs, with pendant); on panel.
Roehn, Paris, March 2, 1868.
Rochard, Paris, April 7, 1868.

In the possession of C. Sedelmeyer, Paris, 1869; "Catalogue of 300 Paintings," 1898, No. 121.

In the collection of Max Kann, Paris, 1872.

Sale.—Brocks (or, according to others, Madame Blanc), Paris, April 16, 1877 (21,100 francs, Rodolphe Kann).

In the collection of Rodolphe Kann, Paris.

In the collection of Baron Hirsch de Gereuth, Paris.

In the collection of Sir J. B. Robinson, London.

694. **LIESBETH VAN RIJN.** Sm. 555; Bode 374 (377); Dut. 190; Wb. 359; B.-HdG. 56.—Half-length, without hands; life size. She is seen in full face, slightly inclined to the left but looking at the spectator. Her fair reddish hair is in curls; a veil falls down the back of her head. She wears a dark gown trimmed with gold embroidery; the pleated chemisette is seen at the throat. Dark background. Bright light falls from the left foreground on the head.

Signed to the right in a level with the mouth, "R H L van Rijn 1632"; oval oak panel, 22 inches by 19 inches.

Engraved by Boutrois; by Laurent in the *Musée Français*.

Mentioned by Bode, p. 421; Dutuit, p. 47; Michel, pp. 110, 566 [84, 440]; Moes, No. 6686, 2.

In the Louvre, Paris, 1813; transferred by Napoleon to the Brera.

In the Brera Gallery, Milan, 1901 catalogue, No. 449.

695. **LIESBETH VAN RIJN.** Sm. 523, and Suppl. 15; Dut. 191; Wb. 296; B.-HdG. 62.—Half-length; life size. She is turned a little to the right and looks at the spectator. Her fair reddish hair is in curls; in her ear is a pearl. Her black gown, richly embroidered with gold, shows at the neck the plain collar of the chemisette. Strong light falls from the left. Painted about 1632. [Pendant to 693.]

Oval oak panel, 20½ inches by 15½ inches.

Etched in outline by Bracquemond in the Demidoff sale-catalogue.

Mentioned by Vosmaer, p. 500; Dutuit, p. 51; Moes, No. 6686, 12.

Sales.—De Julienne, Paris, March 30, 1767 (1210 francs, with pendant).
Destouches, Paris, March 21, 1794 (651 francs).
London, about 1800.
(Probably) Comte de Sommariva, Paris, February 18, 1839 (5100 francs).
Baron Nagell van Ampsen, The Hague, September 5, 1851, No. 53 (5020 florins, Ross) [it was in the Baron's collection in 1842 (Sm.)].
Prince Anatole Demidoff of San Donato, Paris, April 18, 1868 (21,600 francs, Madame de Cassin).
Marquise de Carcano, Paris, May 30, 1912, No. 171 (365,000 francs, Durand-Ruel).

In the possession of Durand-Ruel, Paris.

696. **LIESBETH VAN RIJN.** Sm. 524; Bode 252; Dut. 187; Wb. 216; B.-HdG. 60.—Half-length, without hands; almost life size. She is seen almost in full face, turned a little to the right, looking at the spectator. Her fair reddish hair is fastened at the back with a jewelled clasp. In her ear is a pearl. She wears a thin flat close-fitting lace collar over a greenish-black gown with a sash. A thin gold chain lies in several strands on her collar. Painted about 1631. [Pendant to 573.]

Oak panel, 25 inches by 19 inches.

Etched [under the title "Flamande"] by Ingouf the younger on the same plate as the pendant etched by Voyer, in the *Galerie du Palais-Royal*, Paris, 1786-1809.

Mentioned by Bode, p. 421; Dutuit, p. 46; Michel, pp. 110, 559 [84, 433]; Moes, No. 6686, 4.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 39.

In the collection of the Duc d'Orléans, 1792; *see* Buchanan, i. 196; [valued in 1795 at £150, according to Sm., and sold privately].

In the collection of Lord Leconfield, Petworth.

697. **LIESBETH VAN RIJN.** Sm. 547; Bode 258; Dut. 186; B.-HdG. 58.—Half-length, without hands; almost life size. She is seen almost in full face, inclined a little to the right, looking at the spectator. She wears a blackish-purple hat with a blue feather and gold lace; in her dark hair is a chain. Over her muslin gown is a dark cloak fastened with a gold chain. Round her neck is a string of pearls with small gold balls at intervals. The greenish-grey background is rather light. A cool subdued light falls from the left on the head.

Signed on the right, "R H L van Rijn 1632" (the last figures are under the frame); oval canvas, 27 inches by 21 inches.

Mentioned by Bode, p. 421; Dutuit, pp. 19, 43; Michel, pp. 110, 559 [84, 432]; Moes, No. 6686, 3.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 56.

In a private collection, Paris, 1836 (Sm.).

Sales.—Madame Gentil de Chavagnac, Paris, June 20, 1854 (3000 francs).
Comtesse Lehon, Paris, April 2, 1861 (3000 francs).

In the collection of Sir Francis Cook, Bart., Richmond.

In the collection of Sir Frederick Cook, Bart., Richmond.

698. **LIESBETH VAN RIJN.** Sm. 571; Bode 364; Dut. 179; Wb. 439; B.-HdG. 63.—Half-length; life size. She stands in profile to the left. In her gloved right hand, which is alone shown, she holds a feather fan with a gilt handle. Her brownish-red velvet cloak, with a broad strip of gold embroidery on the edges, is fastened at the bosom with a broad gold clasp. Her fine pleated chemisette is finished with a row of pearls at the throat. In her left ear is a large pearl. Her fair reddish curly hair is caught up at the back in a net, fastened with a jewelled clasp in which some flowers are placed.

Signed on the right above the shoulder, "R H L van Rijn 1632"; canvas, 28½ inches by 21½ inches.

Etched in reverse by W. de Leeuw; *see* Bartsch, ii. 132, No. 45, who wrongly states that the original is the "Saskia," formerly in the De Reuver collection and now at Cassel (607).

An old copy—B.-HdG. 64; Moes, No. 6686, 6—was formerly in the collection of the Earl of Denbigh, Newnham Paddox, and is now in the collection of W. C. Alexander, London. Another copy, of the head alone, is in the collection of Mrs. Alfred Seymour, London; mentioned by Moes, No. 6686, 7.

Mentioned by Vosmaer, p. 494; Bode, p. 417; Dutuit, p. 40; Michel, pp. 168, 568 [130, 442]; Moes, No. 6686, 5; Granberg, *Inventaire général*, iii. 296.

In the collection of K. G. Tessin, Stockholm; probably sold in 1757 to Queen Louisa Ulrica.

In the collection of Louisa Ulrica, Queen of Sweden, Stockholm.

In the National Museum, Stockholm, 1900 catalogue, No. 583.

699. **LIESBETH VAN RIJN.** Bode 311; Dut. 189; Wb. 329; B.-HdG. 57.—Half-length, without hands; life size. She is seen in full face, looking at the spectator. She wears a deep purple cloak with a broad trimming of gold lace, showing at the throat a lightly pleated chemisette. She has short curly hair of a fair reddish hue; in each ear is a pearl. Full light falls from the left at top on the face and neck. Greyish background.

Signed on the right above the shoulder, "R H L van Rijn 1632"; oval oak panel, 23½ inches by 17½ inches.

A copy by J. F. Grueber is in the Chauveau collection, Paris.

Mentioned by Dutuit, p. 53; Bode, p. 311; Michel, pp. 168, 560 [130, 430]; Moes, No. 6686, 10.

In the Valpinçon collection, Paris.

Sale.—E. Secrétan, Paris, July 1, 1889, No. 154 (29,500 francs, C. Sedelmeyer).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings."

In the collection of Prince Liechtenstein, Vienna.

700. **Liesbeth van Rijn.** Sm. 589; Wb. 455; B.-HdG. xiii.—Half-length. She is inclined to the right; her head and eyes are turned towards the spectator. Her bushy hair is adorned with two feathers and some pearls. In her right ear, which is alone visible, is a pearl; there is a string of pearls round her neck. Her gown is cut square at the bosom, showing the fine pleated chemisette; over it is a richly embroidered cloak, held across the breast by a thin chain with a clasp. On both shoulders falls a large head-veil, with a pattern on the lower edge and fringes. [Probably identical with 618. Pendant to 467.]

Oval, 22½ inches by 18 inches.

Mentioned by Dutuit, pp. 5, 7.

Sales.—La Live de Jully, Paris, March 5, 1770.

De Péters, Paris, March 9, 1779 (853 francs, with 467); *see* C. Blanc, i. 451.

The original is lost. Described from a print, "La Dame à la Plume," by A. de Marcenay.

701. **Liesbeth van Rijn.** Sm. 593.

The original is lost. Noticed by Sm. from an anonymous mezzotint.

LIESBETH VAN RIJN.—Other pictures in which Rembrandt probably painted his sister or used her as a model are 42, 195, 199, 311.

702. **TITUS VAN RIJN** (baptized September 22, 1641; buried September 7, 1668), son of Rembrandt. B.-HdG. 441.—About thirteen. Half-length; life size. He sits, seen in full face, behind a desk, so that only his head and hands are seen. He looks thoughtfully into the distance. His left hand grasps an ink-pot and, between the thumb and forefinger, holds a sheet of paper; the right hand, holding a quill, supports his cheek. He has dark eyes, and rich fair curls under a dull red cap. He wears a dark greenish coat with dull red bands on the sleeves. Dark background. The light falls from the left at top. [Cf. Maes 111, (Hermitage).]

Signed on the left at foot, "Rembrandt f. 1655"; canvas, 30½ inches by 25 inches.

Mentioned by Moes, No. 6694, 1.

Exhibited at the British Institution, London, 1866, No. 75; at the Royal Academy Winter Exhibition, 1899, No. 28; at Amsterdam, 1898, No. 90.

In the collection of the Earl of Crawford, Haigh Hall, near Wigan.

703. **TITUS VAN RIJN.** B.-HdG. 445.—About seventeen. Half-length, without hands; life size. He stands, seen in full face, turning his dark eyes on the spectator. On his long light golden curls is a black hat. He has a slight fair moustache. He wears a black costume with a high closed collar, and a gold chain round his neck. Full light falls from the left on the right side of the face. The background is somewhat light. Painted about 1658.

Signed on the left at foot, "Rembrandt f."; canvas, 30 inches by 25 inches.

A copy, attributed to F. Bol, is in a private collection in New York.

Mentioned by Moes, No. 6694, 4; [by Michel, p. 433].

Exhibited at the British Institution, London, 1862, No. 15, and 1867, No. 75; at the Royal Academy Winter Exhibition, London, 1893, No. 50, and 1899, No. 82; at Amsterdam, 1898, No. 107.

In the collection of Sir G. L. Holford, Dorchester House, London.

704. **TITUS VAN RIJN.** Bode 230; Dut. 433; Wb. 251; B.-HdG. 444.—About sixteen. Half-length, without hands; life size. He stands, seen almost in full face, looking at the spectator. He wears a dark cloak and a yellowish-brown coat, over which hangs a broad gold chain with a large medal. A red cap covers his rich golden curls. Full light falls from the front on the right side of the face. Dark background. Painted about 1657.

Signed to the right above the shoulder, "R."; canvas, 26½ inches by 22 inches.

Probably not identical with Sm. 221 [probably 578], as the Wallace Collection catalogue suggests.

Mentioned by Vosmaer, pp. 547, 549; Bode, pp. 534, 589; Dutuit, p. 48; Michel, p. 433 [336-7]; Waagen, ii. 158 and iv. 87; Moes, Nos. 6694, 3 and 9.

Exhibited at Manchester, 1857, 17, wrongly entitled "Jan Pellicorne" and identified with Sm. 216 (578); at Bethnal Green Museum, London, 1872, No. 190; at the Royal Academy Winter Exhibition, London, 1889, No. 155.

Sale.—William II., King of Holland, The Hague, August 12, 1850, No. 98 (4000 florins, Brondgeest).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1913 catalogue, No. 29.

705. **TITUS VAN RIJN.**—About twenty-five. He is inclined to the left, but turns his face to the front. He has fine long hair under a black cap. His reddish-brown coat is trimmed with fur; he has a white under-garment. The hands are not shown. The expression of the face is somewhat stiff. Dark background. Painted about 1652-54.

Canvas, 29 inches by 24 inches.

The attribution was proposed by W. R. Valentiner.

Mentioned by Hofstede de Groot, *Onze Kunst*, December 1912, p. 175, note.

In the collection of Noel Desenfans, London (who died in 1807).

In the collection of Sir P. F. Bourgeois, London (who died in 1811); bequeathed to Dulwich College.

In the Dulwich College Gallery, London, 1914 catalogue, No. 221, as of the school of Rembrandt.

706. **TITUS VAN RIJN.** Bode 296; Dut. 324; Wb. 303; B.-HdG. 442.—About thirteen. Half-length; life size. He stands, seen in full face, with both hands on his hips. He has dark brown eyes, and chestnut brown curls under a broad-brimmed black hat with a white feather. In his ears are ear-rings, each with a large pearl. He wears a dark and dull red coat with greenish sleeves; it is cut square across the throat, showing the lace-trimmed shirt. Bright light falls from the left. Rather dark background.

Signed on the left at top, "Rembrandt f. 1655"; canvas, 31½ inches by 23½ inches.

Mentioned by Bode, pp. 512, 597; Dutuit, p. 51; Michel, pp. 386, 563 [299, 435]; Moes, No. 6694, 2.

Exhibited in Paris, 1897; in Amsterdam, 1898, No. 89; in the Guildhall Art Gallery, London, 1903, No. 154.

In the collection of Count Podstatzky, Bohemia.

In the collection of E. Secrétan, Paris.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 139.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 66.

In the possession of Duveen Brothers, Paris.

In the collection of B. Altman, New York; bequeathed in 1913 to the Metropolitan Museum.

In the Metropolitan Museum, New York.

707. **TITUS VAN RIJN.** Sm. 379; Dut. 337; Wb. 239; B.-HdG. 466.—About nineteen. Half-length; life size. He sits, seen in full face, turning his head a little to the right and leaning his chin on his right hand. He wears a dark greyish-green costume with yellow sleeves and gold buttons, and a small white turn-down collar. A broad hat covers his

fair curls. The light falls rather from the right on the face and hand. Dark background.

Signed to the right, half-way up, on the arm of the chair, "Rembrandt f. 1660"; canvas, rounded at top, 31 inches by 26½ inches.

A pen-drawing by Mathys van den Berghe shows the picture with a straight top.

Mentioned by Dutuit, p. 48; Michel, pp. 432, 555 [336, 433]; Waagen, iii. 398.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 97.

In the collection of the Duke of Rutland, Belvoir Castle, No. 66 [it was there in 1836, according to Sm.].

In the possession of the Paris dealer Krämer.

In the possession of Gimpel and Wildenstein, Paris.

708. **TITUS VAN RIJN.** B.-HdG. 590.—Half-length, without hands; life size. He is inclined to the left, but turns his face to the front and looks at the spectator. He is beardless, and wears a black velvet cap on his curly brown hair. He wears a reddish-brown coat with a black velvet collar, showing the shirt at the throat. Dark background. Bright light falls from the left at top. Painted about 1657.

Canvas, 20½ inches by 16 inches.

Sales.—Anonymous, Paris, 1895 and 1900.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1901, No. 34.

In the collection of T. Humphry Ward, London.

In the collection of George Salting, London.

In the possession of Thomas Agnew and Sons, London.

In the possession of the Paris dealer Jonas.

709. **TITUS VAN RIJN.** Sm. 308; Bode 347; Dut. 185; Wb. 409; B.-HdG. 447.—About twenty. Almost half-length, without hands; life size. He stands, turned three-quarters right, looking at the spectator. He is beardless, with long fair reddish curls falling on the shoulders and covered by a flat light brown cap with a silver edging. He wears a yellowish-brown coat with large golden yellow buttons. Full light falls from the left on the face. Dark brown background. Painted about 1660.

Canvas, 28½ inches by 22 inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage.*

Mentioned by Bode, pp. 534, 602; Dutuit, p. 39; Michel, pp. 456, 567 [356, 441].

In the collection of Comte Baudouin, Paris; acquired with it by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 825 [valued by Sm. in 1836 at £150].

709*a*. **Titus van Rijn.**—Leaning over a balustrade.

Mentioned by Hofstede de Groot, *Urkunden*, No. 310; A. Bredius and N. de Roever, *Oud Holland*, ii. p. 102; Moes, No. 6694, 6.

In the collection of his widow Magdalena van Loo, Amsterdam; in the inventory of his effects, October 1669.

710. **Titus van Rijn.** Sm. 251 and 423.—A youth, about fifteen, wearing a high cap over a striped kerchief, and a cloak buttoned in front and leaving the neck open.

Engraved by A. L. Stein, 1770.
The original is lost. Described by Sm. from the print.

TITUS VAN RIJN.—Other pictures in which Rembrandt probably painted his son are 208, 238.

AELTJE GERRITSE SCHOUTEN, wife of Cornelis Claesz Anslo. [*See* 620.]

711. **Anna Maria van Schurman** (1607-1678), poetess and scholar.—She is in black with a white collar, wristbands, and cap, and holds a fan.

Dated 1642; 31 inches by 25½ inches.

Sale.—Bibby, London, June 3, 1899.

712. **JAN SIX** (1618-1700). Sm. 329; Bode 6; Dut. 228; Wb. 348; B.-HdG. 371.—More than half-length; life size. He stands, seen in full face, turned slightly to the left with his head bent over a little on the right shoulder, and looks straight out of the picture. He is about to go out; he has put his large black felt hat on his long fair reddish hair, and with the right hand, which holds one glove, he draws the other glove on to his left hand. He wears a light grey coat with yellow buttons; over the left shoulder hangs a short bright red cloak with a collar and trimmings of gold lace. He has a plain collar and pleated wristbands. Dark grey background. The light falls from the left at top on the whole figure. Painted in 1654. The date is known from the couplet written by J. Six himself:

AonIDas qVI sVM tenerIs VeneratVs ab annIs
TaLIs ego IanVs SIXIVs ora tVLI.

The sum of the capitals, M, D, L, X, V, I, gives the date 1654.

Canvas, 44½ inches by 40½ inches.

Engraved by J. W. Kaiser. Etched by P. J. Arendzen; by W. Steelink in Van Someren, *Oude Kunst in Nederland*; by Desboutin.

Mentioned by Vosmaer, pp. 273, 556; Bode, pp. 532, 558; Dutuit, p. 54; Michel, pp. 452, 565 [351-3, 440]; Hofstede de Groot, *Urkunden*, No. 151; Professor Jan Six, *Oud Holland*, xi. (1893), p. 156; Moes, No. 7228, 4.

Exhibited at Amsterdam, 1872, and 1900, No. 127.

Painted for the sitter, and since preserved in his family.

In the collection of J. Six, Amsterdam.

713. **JAN SIX.** B.-HdG. 319.—A small full-length. He stands at a window, leaning sideways. He supports himself with his right arm on the window-sill, and holds a paper before him in his left hand. He has long brown hair. He wears a light morning costume, a bright brown indoor jacket, showing the shirt at the throat, the breast, and the hands, black velvet breeches, and dark purple stockings and shoes. His black cloak and sword lie to the right on a table with a brown cover; his hat

lies before him on the window-sill. To the left are a curtain and a low stool with a red seat. Through the window, through which full sunlight falls across the upper part of the figure into the room, are seen trees and a stretch of sky. Painted about 1647. A sketch.

Oak panel, 10 inches by 8 inches.

A study for Rembrandt's etching of 1647, Bartsch 285 [Hind 228].

A washed pen-drawing in the Six collection, Amsterdam, as a first sketch shows Six with a dog leaping up at him; reproduced by Lippmann-HdG. No. 53.

Mentioned by Moes, No. 7228, 2; by Jan Six, *Oud Holland*, xi. 156, whose doubts, there expressed, as to the authenticity of the picture, appear to the author to be wholly unjustified [by Michel, pp. 275, 435].

Exhibited at Amsterdam, 1898, No. 68; Leyden, 1906, No. 43; Paris, 1911, No. 120.

In the collection of Léon Bonnat, Paris.

714. **Jan Six.** Sm. 291.—In full face. He wears a turned-up hat, with a diamond buckle in the ribbon. On his shoulders is a lace-collar; his other clothes are black.

Panel, 28 inches by 20 inches.

In the collection of G. Braamcamp, Amsterdam.

Sale.—F. Pauwels, Brussels, August 21, 1803, No. 74 (611 florins, Van Bree).

JAN SIX.—The name was wrongly given to 735, 743, 766, 767, 839.

MARGARETHA TULP, wife of Jan Six.—The name was wrongly given to 850, 872.

ANNA WIJMERS, wife of Jan Six the elder. [*See* 728.]

715. **HENDRICKJE STOFFELS,** Rembrandt's mistress (1626–shortly before July 21, 1664). Bode 140; Dut. 344; Wb. 222; B.-HdG. 351.—Three-quarter length; life size. She is seen in full face, seated in front of a table with a red cover. Her right arm rests on the gilt arm of the chair; her left arm is almost entirely hidden in a white cloak. Her hair is drawn back under a cap with gold trimming. From her ears hang pearls. Over her chemisette, open in front, she wears a white cloak of woollen stuff like fur. A double gold chain hangs on her bosom. To the left lies a reddish-brown dress. Dark background, with a bright red curtain to the left. Painted about 1660.

Signed on the left at foot, "Rembrandt f. 166"—the name and date have been partly repainted and are thus hard to read; canvas, 40 inches by 33 inches.

Mentioned by Bode, pp. 551, 578; Dutuit, p. 47; Michel, pp. 499, 555 [390, 433]; Waagen, iii. 134, iv. 304; Moes, No. 7603, 2.

Exhibited at Leeds, 1868, No. 731; at the Royal Academy Winter Exhibition, London, 1882, No. 63, and 1899, No. 93; [at the National Loan Exhibition, Grosvenor Gallery, London, 1914, No. 84].

In the collection of Edward Gray, Harringay House, Hornsey.

In the collection of the late Charles Morrison, Basildon Park.

[In the collection of Captain Archibald Morrison, Basildon Park.]

716. **HENDRICKJE STOFFELS.** Bode 40; Dut. 345; Wb. 31; B.-HdG. 437.—About thirty. Half-length; life size. She is inclined a little to the left; her head is bent down; she looks at the spectator. She leans her left arm on a window-sill; her right hand holds the latch of the open casement. She wears a red morning gown lined with fur, exposing the chemisette at the bosom and its loose sleeves at the wrists. Her dark hair is confined in a cap of gold net. She has pearl ear-rings and bracelets. Painted about 1659.

Canvas, 34 inches by 26 inches.

Mentioned by Bode, pp. 550, 563; Dutuit, p. 26; Michel, pp. 464, 551 [362, 436]; Moes, No. 7603, 5.

Sales.—T. G. Graham White, London, March 23, 1878 (£472 : 10s.).
John Wardell, London, May 10, 1879 (£666 : 15s.).

In the possession of M. H. Colnaghi, London.

In the possession of E. Warneck, Paris.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 828B.

717. **HENDRICKJE STOFFELS.**—Half-length. She is seen in full face, turned a little to the right and looking at the spectator. Her hair is combed back and confined by a ribbon. Her curls fall on her shoulders to right and left. In her right ear, which is alone visible, hangs a large pearl. Her gown is cut square at the bosom, showing the pleated chemisette. On the hem of the gown at the bosom is a brooch. A fur cloak is thrown round her shoulders. Painted about 1660.

Canvas, 26 inches by 21½ inches.

Exhibited at Berlin, 1909, No. 108.

In the exhibition of O. Huldschinsky, Berlin, 1909 catalogue, No. 21.

717*a*. **HENDRICKJE STOFFELS.**—She holds a handerchief to her tearful eyes.

Oak panel, 8½ inches by 6½ inches.

In the Holland collection, London.

In the possession of F. W. Lippmann, London, 1914.

In the collection of O. Huldschinsky, Berlin.

718. **HENDRICKJE STOFFELS.** B.-HdG. 436.—About thirty. Half-length; life size. She sits, seen in full face, but inclined a little to the right, and looks at the spectator. She bends forward; her arms are folded on her lap, and her hands are hidden in the dull white sleeves of her dark reddish-brown morning robe, which is cut square at the bosom to show the chemisette. Round her neck is a narrow ribbon. Her brown hair falls in curls on either side, and is covered at the back by a dark cap with a gold border. Bright light falls from the left at top on the right side of the brow and touches the cheek and nose. Dark brown background. Not quite finished. Painted about 1658.

Signed on the right at top, "Rembrandt" (*sic*); oak panel, 29 inches by 20½ inches.

Mentioned by Michel, p. 559 [429]; Moes, No. 7603, 4.

Exhibited at Amsterdam, 1898, No. 107; at Berlin, 1909, No. 111.

In the collection of Georg von Rath, Budapest.

In the possession of P. and D. Colnaghi, London.
In the collection of Robert von Mendelssohn, Berlin.

719. **HENDRICKJE STOFFELS.**—Half-length. She sits, inclined to the right, bending her head and looking at the spectator. With the right hand she puts a string of pearls on her left wrist. Her red gown is cut out at the bosom, and the pleated chemisette is open; on her bare breast lies a pearl necklace. In the left ear, which is alone visible, is a pendant with a pearl. On her hair is a cap. Painted about 1658.

A copy is in the Dresden Gallery, 1908 catalogue, No. 1591, as the work of Bernaert Fabritius.
Mentioned by Hofstede de Groot, *Onze Kunst*, 1999, p. 181.
In the possession of L. Lesser, London.
In the possession of Duveen Brothers, London.
In the collection of B. Altman, New York; bequeathed in 1913 to the Metropolitan Museum.
In the Metropolitan Museum, New York.

720. **HENDRICKJE STOFFELS.** B.-HdG. 438.—About thirty. Half-length; life size. She is turned to the left and bends forward. She holds together with the right hand her loose dark brown morning robe, which is trimmed with reddish fur. The embroidered top of the chemisette is shown at the throat. Her hair is covered by a greenish-brown cap embroidered with gold and adorned with a gold chain and jewels. Full light comes almost from the front. Reddish-brown background.
Signed on the right above the shoulder, "Rembrandt f. 1660"; canvas, 30 inches by 26½ inches.

Mentioned by Moes, No. 7603, 6.
Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 103.
In the collection of the Marquise de la Genia, Spain.
In the collection of Rodolphe Kann, Paris, 1907, No. 69.
In the possession of Duveen Brothers, Paris.
In the collection of Mrs. Collis P. Huntington, New York.

721. **HENDRICKJE STOFFELS.** Sm. 512, 550; Bode 283; Dut. 334; Wb. 287; B.-HdG. 350.—Half-length; life size. She sits, seen in full face and looking at the spectator. Her left hand is at her waist. Her rich fair hair is covered by a grey cap with small red ribbons; in her ears are fine pearl pendants, and at her bosom a brooch of similar shape. Her brown dress, trimmed with fur, is open at the throat, showing a narrow strip of the chemisette. Round her left wrist is a double string of pearls. Strong light falls from the left at top, almost in front. Painted about 1652.
Canvas, 28½ inches by 24 inches.

Engraved by Claessens in the *Musée Français*, in Filhol, i. 35; Landen, ii. 641. Etched by K. Koepping in *L'Art* and Dutuit, iii.
Mentioned by Vosmaer, pp. 321, 552; Bode, pp. 550, 595; Dutuit, p. 35; Michel, pp. 389, 562 [301, 434]; Moes, No. 7603, 1.

Sales.—Duc de La Vallière, Paris, February 21, 1781.
Comte de Vaudreuil, Paris, November 24, 1784, No. 29 (1380 francs, Paillet for King Louis XVI.).
In the Louvre, Paris, 1907 catalogue, No. 2547.

HENDRICKJE STOFFELS.—Other pictures in which Rembrandt probably painted his mistress are 215, 305.

722. **ELEAZAR SWALMIUS** (1582-1652), pastor at Amsterdam. Sm. 274; Bode 204; Dut. 229; Wb. 184; B.-HdG. 226.—About fifty-five. Nearly full length; life size. He sits in a low study-chair, turned a little to the right, and looks with a friendly air at the spectator. His left arm rests on the arm of the chair; the right hand with outspread fingers is raised as if to emphasise what he is saying. He wears a large black robe, a narrow ruff, and a small cap. He has long hair brushed back and a beard tinged with grey, and a fresh complexion. Behind him to the left is a table with a dull green cover, on which are books. Fairly bright light falls from the left; the background is faintly illumined.

Signed on the right at top, "Rembrandt f. 1637; canvas, 55½ inches by 43½ inches.

A copy by Grimou is in the Nantes Museum, 1913 catalogue, No. 546. Another copy was in the sale:—Rev. H. S. Trummer, London, 1895 (£420, Wallis).

Engraved by Malbête and H. Guttenberg in the *Galerie d'Orléans.* Engraved on wood under the name of R. Anslo in the *Illustrated London News.*

Mentioned by Vosmaer, p. 169; Bode, pp. 462, 586; Dutuit, p. 44; Michel, pp. 214, 557 [164, 430]; Waagen, ii. 237; Moes, No. 7719.

Exhibited at Manchester, 1857, No. 679; at the Royal Academy Winter Exhibition, London, 1871, No. 370.

In the collection of the Duc d'Orléans, 1795 (sold privately for £315 to W. Morland).

Sales.—Morland, London (£420, Woodburn).
London, 1818 (£315, Marquess of Buckingham).
Duke of Buckingham, Stowe, August 15, 1848, No. 435 (£850 : 10s., Farrer for Lord Ward).

In the collection of Lord Ward, later Earl of Dudley, London.

In the possession of the Paris dealer Bourgeois, 1886; sold to Antwerp (for 200,000 francs).

In the Antwerp Museum, 1905 catalogue, No. 705.

722*a*. **Eleazar Swalmius.**
29 inches by 25½ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743, No. 226 (not sold).

723. **Eleazar Swalmius.** Sm. 364; Bode xii.—About sixty. Three-quarter length. He sits on an arm-chair, seen in full face, and looks at the spectator. He leans his right arm on the arm of the chair, and his left elbow on a table to the right, upon which lies a book. His left hand is on his breast. He wears a large furred cloak and a cap. He has grey hair and beard. The light comes from the right.

Mentioned by Moes, No. 7719.
The original is lost.

Described from a print by J. Suyderhoef. Copies by R. Goos, J. Brouwer, A. Conradsz, and an anonymous hand; *see* Bartsch, *Rembrandt*, ii.; Appendix, No. 84.

723*a*. **The Wife of Eleazar Swalmius.**
29 inches by 25½ inches.

Sale.—Seger Tierens, The Hague, July 28, 1743, No. 227 (not sold).

ELIZABETH SWARTENHONT, born **BAS.** [*See* 622.]

JAN CORNELISZ SYLVIUS AND HIS WIFE.—These names were wrongly given to 752, 861.

723*b*. **William Tell (?)** (died in 1354), the liberator of Switzerland. —A small picture, warm in colour.

In the collection of the Marquess of Exeter, Burleigh House, London, 1854; *see* Waagen, iii. 406.

724. **Tilburg,** Burgomaster.—About seventy-eight; life-size. He sits in an arm-chair, seen almost in full face. His right hand, holding his spectacles, rests on a table with a red cover, on which lie a book and the spectacle case. His moustache and beard are grey. His head is covered with a round hat, shading a great part of his brow. The rest of the face is brightly illumined. A triple-pleated collar is relieved against the black costume, consisting of a doublet and cloak. The girdle is fastened with a silver clasp.

Canvas, 43 inches by 36⅛ inches.

Mentioned by Moes, *Iconographia Batava*, No. 7982.
Sales.—X. de Burtin, Brussels, July 21, 1819, No. 139.
X. de Burtin, Brussels, November 4, 1841, No. 51 (200 francs Giblet).

725. **ARNOLD THOLINX** (before 1600–after 1656), physician of Amsterdam. Sm. 328; Bode 289; Dutuit 233, 423; Wb. 291; B.-HdG. 449.—About sixty. Half-length, without hands; life size. He is almost in full face; his lips are parted. He has dark eyes, a grey moustache and beard, and short grey hair under a tall broad-brimmed black hat. Over his black coat lies a broad flat white collar. Full light falls from the left on the right side of the face and the collar.

Signed on the right, a little below the shoulder, "Rembrandt f. 1656"; Canvas, 30 inches by 25 inches.

Etched by Rembrandt, Bartsch 284 [Hind 289]; by J. de Frey (?), and by an anonymous hand in reverse.

Mentioned by Vosmaer, pp. 352, 556; Bode, pp. 514, 596; Dutuit, p. 51; Michel, pp. 419, 563 [326, 435]; Moes, 7949.

Exhibited in Paris in the Exposition des Cent Chefs-d'Œuvre, 1883, and in 1911, No. 120; at Amsterdam, 1898, No. 98.

Sale.—G. Th. A. M. Baron van Brienen van de Grootelindt of The Hague, Paris, May 8, 1865, No. 29 (26,000 francs, André).

In the collection of Edouard André, Paris; bequeathed by his widow in 1912 to the Institute de France.

In the Musée Jacquemart-André, Paris.

ALLOTTE ADRIAENS, wife of Elias Trip. [*See* 619.]

Admiral (C.) Tromp.—The name is wrongly given in Graham's mezzotint to 277, which is more likely to be a portrait of the painter.

ADMIRAL (M. H.) TROMP.—The name was wrongly given to 750.

NICOLAES TULP.—The name was wrongly given to 732, 761.

MARGARETHA DE VLAMING VAN OUDTSHOORN, wife of Nicolaes Tulp.—The name was wrongly given to 848.

TURENNE.—The name was wrongly given to 772.

726. **JOHANNES UYTTENBOGAERT** (1557-1644), Remonstrant pastor at The Hague. Sm. 440; Dut. 264; Wb. 457; B.-HdG. 562.—Life-size figure to the knees. He stands, turned to the right, with the head almost in full face, looking at the spectator. He has a grey beard, and grey hair covered with a small black velvet cap. He wears a black coat and a fur-trimmed cloak and pleated collar. He holds his gloves in his right hand and lays the left hand on his breast. On a table to the right lie his hat and an open folio. Dark background. The light falls from the left at top.

Signed to the right below the book, "Rembrandt f. 1633," and inscribed to the left at top, "AET 76"; canvas, 48½ inches by 41½ inches.

An old copy in the National Museum, Stockholm, was regarded as the original until Lord Rosebery's picture was noticed. It is only a half-length, 28 inches by 24 inches; Bode 366; Dut. 257; Wb. 436; B.-HdG. 95. It is mentioned by Vosmaer, pp. 123, 500; Bode, p. 400; Dutuit, p. 40; Michel, p. 143 [109, 442].

A second copy—19 inches by 17 inches—was in the sale:—London, June 22, 1901, No. 47.

A third copy, under the name of G. Flinck, was in the sale:—Bloch of Vienna, Amsterdam, November 14, 1905, No. 16.

Engraved by G. Longhi, 1811, as "Burgomastro Olandese."

Mentioned by Vosmaer, p. 500; Dutuit, p. 56; Hofstede de Groot, *Urkunden*, No. 29; Dr. B. Tideman, *Oud Holland*, 1903, p. 125.

Probably in the collection of Abraham Anthonisz, Amsterdam, 1633.

In the collection of the Earl of Rosebery, Mentmore.

FRANÇOISE VAN WASSENHOVEN.—The name was wrongly given to 856.

WILLIAM III. OF ORANGE-NASSAU.—The name was wrongly given to 489.

727. **Abraham van Wilmerdoncx**, Director of the West India Company, **and his Wife.**—Painted in 1642. It is uncertain whether this was a double portrait or a pair. [Cf. 860.]

Mentioned by Moes, No. 9125; Hofstede de Groot, *Urkunden*, No. 209.

In the collection of Abraham van Wilmerdoncx, Amsterdam, for whom Rembrandt painted it for 500 florins.

728. **ANNA WIJMER** (1584-1654), wife of the elder Jan Six from 1606. Sm. 545, and Suppl. 16; Bode 7; Dut. 227; Wb. 350; B.-HdG. 280.—Life size; almost to the knees. She sits in an arm-chair, turned half-right, and looks at the spectator. Her right hand rests on the arm of the chair, her left hand on her bodice. She wears a white cap, a broad ruff, flat lace-trimmed wristbands, and a figured black dress trimmed in front with fur. Full light falls from the left on the head and hands. Brown background, in which a table with a carpet may be distinguished to the right.

Signed and dated, "Rembrandt f. 1641"; cedar panel, 38 inches by 32 inches.

Engraved by J. Kaiser. Etched by W. Steelink in Van Someren, *Oude Kunst in Nederland*; and by P. J. Arendzen.

Mentioned by Vosmaer, pp. 271, 536; Bode, pp. 460, 558; Dutuit, p. 54; Michel, pp. 269, 565 [206, 440]; Moes, No. 9333.

Exhibited at Amsterdam, 1872 and 1900, No. 125.

Most probably painted for the sitter, and since preserved in the family.

In the collection of J. Six, Amsterdam.

729. **Harmen van Zuylen van Nijvelt** (born 1612), agent of the Prince of East Friesland at The Hague, and, according to Gaillard, forester of the county of Aurich.—Half-length. He is turned three-quarters right and looks out of the picture. A broad-brimmed black hat covers his long fair curls and shades the upper part of the face. He has a moustache and whiskers. He wears a black coat and cloak, with a broad square close-fitting collar. Greyish-green background.

Signed to the right at top, "Rembrandt f. 1631"; panel, 8 inches by 6 inches.

In the collection of J. van der Marck, Leyden, according to the Reigersberg sale-catalogue; if that statement was accurate, the portrait is to be identified with No. 265 in the Van der Marck sale of 1773 (464*f*).

Sale.—Countess Reigersberg, Cologne, October 15, 1890, No. 124.

730. **A MAN OF ABOUT THIRTY-FIVE.** Sm. 304; Bode 195; Dut. 277; Wb. 149; B.-HdG. 104.—Half-length, without hands; life size. He is in profile to the right, but turns his head and eyes to the spectator. His thick dark hair is covered by a broad-brimmed black hat. He has a large and rather fair beard. He wears a spotted black silk coat, a black cloak with a close-fitting pleated collar, and a sash with gold lace from the right shoulder to the left hip. Strong light falls from the left at top on the collar and the right cheek. Rather dark background. [Possibly identical with 793*c*.]

Signed to the right on a level with the lower edge of the collar, "Rembrandt fec. 1635"; oval oak panel, 30 inches by 26 inches.

Mentioned by Bode, p. 531; Dutuit, p. 42; Michel, p. 556 [431].

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 97; at Berlin, 1914, No. 129.

In the collection of the Duc de Valentinois, Paris.

In the collection of Comte Pourtalès, Paris.

In the possession of Sm., who sold it privately in 1825 (for £210).

In the collection of Lord Ashburton, the Grange, 1836 (Sm.); sold as a whole, 1907.

In the possession of A. Sulley and Co., London.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," xi. (1911), No. 29.

In the collection of C. von Hollitscher, Berlin, 1912 catalogue, No. 59.

731. **A YOUTH OF ABOUT FIFTEEN.** Bode 166; Dut. 240; Wb. 236; B.-HdG. 48.—Half-length, without hands; a little under life size. He is turned to the right, and with a set mouth looks morosely at the spectator. He wears a brownish-purple coat over which falls a narrow shirt-collar. He is bare-headed, with short brown hair. Full light falls from the left on the head and the collar; the left side of the head is in deep shadow. Greyish background, brighter to the right beside the head. Painted about 1629-30.

Signed to the right at foot with the monogram "R H L."

Mentioned by Bode, p. 379; Dutuit, p. 48; Michel, p. 556 [433]; Sedelmeyer, *An Open Letter*, p. 6.

Exhibited at Berlin, 1914, No. 136.

In the collection of Earl Poulett, Hinton House.

In the possession of C. Sedelmeyer, "Catalogue of 100 Paintings," ii. (1895), No. 31.

In the collection of Adolf Thiem, San Remo, formerly Berlin.

Sale.—E. F. Weber of Hamburg, Berlin, February 20, 1912, No. 249 (117,000 mark, Sedelmeyer).

In the possession of C. Sedelmeyer, Paris.

In the Von Pannwitz collection, Berlin.

732. **A YOUNG MAN WITH AN IMMATURE DARK BROWN BEARD.** Bode 306; Dut. 235; Wb. 320; B.-HdG. 111. —About twenty-eight. Half-length, without hands; life size. He is inclined a little to the right and looks out of the picture. He has a broad-brimmed slouch hat on his dark hair; he has a brownish complexion with fresh red cheeks. He wears a black coat with a close-fitting pleated collar trimmed with lace. The light, falling from the left at top, throws the shadow of the figure palely against the greenish wall which is fairly well illumined. Formerly called, in error, Nicolaes Tulp. [Pendant to 848. Cf. 799*d*.]

Signed to the right above the shoulder, "Rembrandt f. 1634"; oval oak panel, 26½ inches by 21 inches.

Mentioned by Vosmaer, pp. 113, 147, 503; Bode, p. 405; Dutuit, p. 52; Michel, p. 118 [91, 443 ?].

In the collection of Baron de Seillière, Paris.

In the collection of the Princesse de Sagan, Paris, who sold it in 1891 to Cottier.

In the possession of the New York dealer Cottier.

In the collection of Frederick Ames, Boston, whose widow gave it to the Museum in 1893.

In the Boston Museum.

733. **A MAN OF ABOUT FORTY,** once wrongly called Hugo Grotius. Bode 51; Dut. 251; Wb. 44; B.-HdG. 86.—Half-length,

without hands; life size. He is inclined to the right and looks straight out of the picture. He has short dark brown hair and a light brown moustache and beard. He wears a bright black spotted silk coat and a ruff. The greyish-brown background is rather light. Full light falls from the left at top. Authentic portraits of Hugo Grotius, who was in his fiftieth year in 1632, show no likeness to the sitter. [Pendant to 849.]

Signed to the right below the centre, "Rembrandt ft. 1632"—which has been changed by repainting into "Rembrandt fct. 1631"; oval oak panel, 25 inches by 19 inches.

Engraved by G. Schröder.

Mentioned by Vosmaer, pp. 105, 489; Bode, p. 400; Dutuit, p. 26; Michel, p. 139 [106, 437].

In the royal castle, Salzdahlum; it was there from 1744.

In the Brunswick Gallery, 1910 catalogue, No. 232.

734. **A MAN WITH LUXURIANT BROWN CURLS.** Sm. 301; Bode 20; Dut. 294; Wb. 2; B.-HdG. 283.—About forty. Half-length; life size. He rests his right arm and left hand on the sill of an arched window; he is seen in full face, inclined a little to the right and looking at the spectator. He wears a broad-brimmed hat, and has a short moustache and beard. He wears a short and loose black cloak over a dark coat, with a close-fitting flat collar and wristbands trimmed with broad lace. In his gloved right hand he holds his other glove. Full light falls from the left on the face and collar. The wall at the back is yellowish-grey and partly illumined to the left. [Pendant to 860.]

F. Schmidt Degener has lately, in *Onze Kunst*, 1913, part 2, p. 1, maintained that this is a portrait of Rembrandt's brother-in-law François Coopal, but without sufficient proof. *See* note to 860.

Signed to the right at top, "Rembrandt f. 1641"; canvas, 42 inches by 33 inches.

A copy is in the Johnson collection, Washington.

Chromolithographed by De Noter.

Mentioned by Vosmaer, pp. 206, 527; Bode, pp. 458, 560; Dutuit, p. 34; Michel, pp. 271, 560 [207, 430].

In the possession of the dealers Nieuwenhuys and Dansaert-Engels, who bought the picture and pendant in Holland, 1809. Sold by the heirs of Dansaert-Engels to Brussels for the Museum in 1841 (for 15,000 francs).

In the Brussels Museum, 1908 catalogue, No. 367.

735. **A YOUNG MAN WITH LONG FAIR CURLS,** once wrongly called Burgomaster Six. Sm. 350; B.-HdG. 368.—About twenty-five. He stands, turned half right, and looks at the spectator. He holds his black cloak together with his right hand. He has a thin light moustache and imperial. In the right background is a wall with a coat-of-arms in a baroque frame; to the left, over a dark clump of trees, is a vista. Painted about 1652. [Pendant to 850.]

Signed on the right at foot, "Rembrandt f."; canvas, rounded at top, 37 inches by 29 inches.

Mentioned by Waagen, ii. 335.

Exhibited at the British Institution, London, 1824, No. 56; 1844, No. 54;

1851, No. 89; and 1863, No. 26; at the Royal Academy Winter Exhibition, London, 1899, No. 38.

[Imported into England by S. Woodburn, 1817, who bought the pair cheaply in a Dutch village, according to Sm.]

In the collection of G. Agar Ellis, London.

In the collection of Lady Dover, London; it was in this collection, 1836 (Sm.).

Sale.—Viscount Clifden, formerly Lord Dover, London, May 6, 1893, No. 20 (£5775, Waneworth).

In the collection of Lord Faringdon, Buscot Park.

736. **A YOUNG MAN.** Sm. 332; Bode 299; Dut. 224; Wb. 311; B.-HdG. 100.—About twenty-five. Three-quarter length; life size. He rises from a green arm-chair, inclined a little to the right. His shoulders and face are turned towards the spectator. His right hand, holding his gloves, leans on the arm of the chair; his left hand with the fingers spread out is extended as if he is speaking. He wears a rich fashionable costume of flowered black silk with large tags at the waist, and has a black stuff cloak over his right shoulder and arm, with a close-fitting collar of rich lace and lace wristbands. On his dark curls is a broad-brimmed black slouch hat. He has a slight fair pointed beard. Pale daylight falls from the left foreground. Fairly light grey background. [Possibly pendant to 881.] [Cf. 29, 263.]

Signed on the right below the hand, "Rembrandt f. 1633"; canvas, 50 inches by 40 inches.

Mentioned by Vosmaer, pp. 121, 500; Dutuit, p. 52; Michel, p. 143 [109-10, 435]. [Cf. L. Cust, *Burlington Magazine*, March 1915, p. 256.]

Exhibited at Amsterdam, 1898, No. 24.

In the collection of the Earl of Ashburnham, 1836 (Sm.).

Sale.—Lord Ashburnham, London, July 20, 1850 (£724 : 10s., Farrer).

In the possession of the London dealer Farrer, who sold it to Pourtalès.

Sale.—Comte de Pourtalès Gorgier, Paris, March 27, 1865, No. 181 (34,500 francs, bought in).

In the collection of Comte Edmond Pourtalès, Paris.

In the possession of M. Knoedler and Co., New York.

In the collection of C. P. Taft, Cincinnati.

736*a*. **A BEARDLESS YOUNG MAN.**—Half-length; life size. He is in full face, inclined to the right. He has long curls. He wears a broad-brimmed slouch hat, a plain close-fitting linen collar, and, over his black coat, a cloak with the end thrown over his right shoulder. Strong light falls on the right side of the face. Painted about 1632.

In the possession of Thomas Lawrie and Co., London.

In the collection of William Coats, Dalskairth, Scotland.

737. **A YOUNG MAN.** Bode 25; Dut. 359; Wb. 5; B.-HdG. 102.—About twenty. Half-length; almost life size. He is turned a little to the left, with his face towards the spectator. He has a slight moustache; his luxuriant brown curls are covered by a flat broad-brimmed black hat. He is in black with a broad and close-fitting lace collar. His gloved left hand is only seen in part; so, too, is the slashed sleeve on the upper part

of the right arm. Dark grey background. Full light comes from the front. Painted about 1633. The picture, when in the Dansaert collection, passed as a portrait of J. A. van der Linden and as having come by direct inheritance from his family. [Cf. 799*d*.]

Oval oak panel, 26½ inches by 20½ inches.

Mentioned by Dutuit, p. 50; Michel, p. 555 [431].

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 88.

In the collection of Antoine Dansaert, Brussels; sold in 1891 to Dublin.

In the Irish National Gallery, Dublin, 1898 catalogue, No. 319.

738. **AN ELDERLY MAN IN AN ARM-CHAIR.** Sm. 342; Bode 194; Dut. 276; Wb. 150; B.-HdG. 225.—Between sixty and seventy years of age. Almost full length; life size. He sits, turned half right, fixing his eyes on the spectator. His right hand rests on the arm of the chair; the left hand holds the broad-brimmed black hat carelessly on his knees. His hair, which is cut short, and his moustache and whiskers are grey. He wears a plain black coat and a loose ruff. His chair is of brown wood with a red seat. Behind him to the left is a table with a red cover. Bright light falls from the left on the right side of the face and the collar. [Pendant to 868.]

Signed on the right at top, and dated 1637; canvas, 49½ inches by 38 inches.

Mentioned by Waagen, ii. 103; Bode, p. 585; Dutuit, p. 42; Michel, p. 557 [431]. F. Schmidt Degener, in *Onze Kunst*, would date the picture about 1640, contests its connection with 868, and rightly supposes the sitter to be a Mennonite.

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 114, and 1890, No. 151; at the Grafton Gallery, London, 1909, No. 39.

Sales.—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 1 (585 florins, with pendant, Yver); dated 1635, according to the catalogue.

Amsterdam, May 8, 1769, No. 65 (650 florins, with pendant, Fouquet).

In the collection of Madame Hoofman, Haarlem, 1836 (Sm.).

In the collection of Lord Ashburton, The Grange; sold as a whole in 1907.

In the possession of Sulley and Co., London.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," xi. (1911), No. 25.

In the collection of Lord D'Abernon, Esher.

739. **A MAN IN A LARGE SLOUCH HAT,** said to be a member of the Raman family.—Half-length, without hands; life size. He is turned to the right and looks at the spectator. He has a dark brown beard and moustache, a narrow pleated collar, and a black coat. [Pendant to 882.]

Signed to the right above the shoulder, "Rembrandt f. 1634"; oak panel, originally ten-sided with edges added later, 26½ inches by 20½ inches.

In the possession of F. Kleinberger, Paris.

In the collection of the late A. de Ridder, Frankfort-on-Main, 1910 catalogue, p. 35.

740. **AN OLD MAN WITH A THIN WHITE BEARD AND GREY HAIR.** Sm. 352; Bode 167; Dut. 311; Wb. 240; B.-HdG. 276.—About seventy. Half-length; life size. He sits in an arm-chair, inclined to the right, looking at the spectator. He wears a broad-brimmed black hat, a close-fitting pleated collar, a black coat, and a short cloak which is thrown back. In his left hand he holds his brown leather gloves. The back of the chair is upholstered in brownish-red leather with brass studs. Strong light falls from the left on the face and hands. Painted about 1637-38.

Signed on the right at top, "Rembrandt f."; canvas, 34 inches by 27 inches.

Engraved in mezzotint by R. Houston, 1757, and by C. Phillips.

Mentioned by Bode, pp. 497, 582; Dutuit, p. 48; Michel, pp. 305, 556 [233, 433]; *London and its Environs described*, 1761.

Exhibited at Manchester, 1857, No. 684; Leeds, 1868, No. 802; the Royal Academy Winter Exhibition, London, 1899, No. 12.

In the collection of John Barnard, London, 1761; entitled "Ephraim Bonus."

In the collection of Lord Scarsdale, Kedleston Hall; it was there in 1836 (Sm.).

741. **A YOUNG MAN WITH FAIR CURLS.** Bode 368; Dut. 326; Wb. 9; B.-HdG. 451.—About twenty-five. Half-length, with one hand; life size. He sits, seen in full face, leaning his right hand on the arm of his chair. He wears a grey hat trimmed with pearls on his long fair hair. He has a slight fair moustache. He wears a dark greenish coat with yellow stripes and full sleeves; at the breast is seen the red doublet, exposing at the top the fine white shirt. Full light comes from the left. Dark background. Painted about 1656. [Pendant to 854.]

Signed to the right at top—partly repainted, "Rembrandt f."; canvas, 30 inches by 26 inches.

Mentioned by Vosmaer, p. 578; Bode, pp. 514, 607; Dutuit, p. 34; Michel, pp. 417, 560 [323, 430].

In the royal cabinet, Copenhagen, since 1732; transferred later to the Museum.

In the Copenhagen Museum, 1904 catalogue, No. 278.

742. **A MAN IN BROWN (or, a Man with a Cap).**—He is turned three-quarters right. Between the white shirt and the costume there is a red edging. He has a dark grey beard and white hair, and wears a brown cap. The background is brown at top and rather light round the hand. Painted about 1650.

Signed in full to the right above the shoulder, with traces of a date; canvas, 25½ inches by 21 inches.

Mentioned by Bode, *Zeitschrift für bildende Kunst*, 1906, p. 9; Hofstede de Groot, *Onze Kunst*, 1909, p. 176.

In the collection of the Duke of Sutherland.

In the possession of Sulley and Co., London.

In the collection of George Salting, London; bequeathed to the nation in 1910.

In the National Gallery, London, No. 2539.

743. **A YOUNG MAN WITH LONG FAIR CURLS,** once wrongly called Jan Six. Dut. 351; Wb. 151; B.-HdG. 500.—About thirty. Half-length; life size. He sits, seen in full face, and looks straight before him. Both his arms rest on the arms of his red chair, in which he reclines to the right. He wears a black coat and a black cloak wrapped together across his knees, with red under-sleeves, plain narrow wristbands, and a plain flat collar with tassels. He is bare-headed, with a slight moustache. Dark background, partly illumined to the right. Full light falls from the left at top on the head and left hand.

Signed in the centre at top, above the head, "Rembrandt f. 1667"; canvas, 40½ inches by 33 inches.

Mentioned by Thomas Wilson, *Descriptive Catalogue*, 1836, p. 12; Vosmaer, p. 565.

Exhibited at the Burlington Fine Arts Club, London, 1905, No. 13.

In the collection of Lord Aylesford, London, before 1836.

In the collection of Alfred Beit, London.

In the collection of Otto Beit, London.

744. **A PREACHER.** Sm. 280; Bode 209; Dut. 388; Wb. 188; B.-HdG. 227.—Life size to below the knee. He sits in his study chair, seen in full face but inclined to the left, and looks keenly at the spectator. His right hand and left elbow rest on the arms of the chair. He has white hair and beard and a fresh complexion. He wears a small black cap, and a brownish-grey cloak with a fur lining and a fur collar; the full open sleeves of the cloak expose the black sleeves of the coat and the narrow white wristbands. A white scarf is put loosely round his neck. To the left is a table. Daylight falls from the left foreground.

Signed to the right at top, "Rembrandt f. 1637"; canvas, 53½ inches by 41 inches.

An old copy is in the possession of the heirs of the painter Christ, Arnhem.

Engraved by J. de Frey, and by P. W. Tomkins and E. Finden in the *Stafford Gallery*, iv. 69.

Mentioned by Vosmaer, p. 515; Bode, pp. 462, 586; Dutuit, p. 45; Michel, pp. 214, 557 [164-5, 432].

Sale.—Jan Gildemeester Jansz., Amsterdam, June 11, 1800, No. 182 (1625 florins, W. Reyers).

In the collection of the Marquess of Stafford.

In the collection of Lord Francis Egerton, 1836 (Sm., who valued it at £400).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1882 catalogue, No. 173.

744*a*. **A SMILING YOUNG MAN.**—Half-length; life size. [He is inclined to the right, but turns his head round in full face. He has long curls, with the hair over his forehead, and a slight moustache. He has strong and rather sharp features. His gloved right hand is at his breast; the position of the left hand is vaguely indicated. He wears a large soft black velvet hat, and a fur-trimmed brown cloak showing the shirt-collar at the throat. The background to the right is rather light. Full light falls on the left side of the face and the nose.]

Signed in full [to the left beside the shoulder], "Rembrandt f. 1662"; [canvas, 35 inches by 27½ inches].

[Exhibited by Colnaghi and Obach, London, December 1914; lent by O. Gutekunst.]

[In a private English collection, where it is said to have been for over 200 years.]

In the possession of R. Langton Douglas, London.

In the possession of Colnaghi and Obach, London.

In the collection of O. Gutekunst.

745. **A YOUNG MAN WITH A CLOSE-FITTING PLEATED COLLAR.** Bode 157; Dut. 128; Wb. 119; B.-HdG. 77.—About twenty-five. A small half-length, without hands. He is turned a little to the left and looks out of the picture. He has luxuriant and rather fair hair, and a slight fair moustache and imperial. He wears a black coat and a bright black spotted cloak. Full light falls from the right at top. Rather light grey background.

Signed, "R H L van Rijn 1632"; oak panel, 11 inches by 9 inches.

Mentioned by Bode, p. 408; Dutuit, p. 31; Michel, p. 172 [132, 431].

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 16.

Sale.—(Possibly) Van Leyden, Paris, September 10, 1804, No. 152.

In the collection of Noel Desenfans, London, who died in 1807.

In the collection of Sir Peter François Bourgeois, London, who died in 1811; bequeathed by him to Dulwich College.

In the Dulwich College Gallery, London, 1914 catalogue, No. 99 (old No. 189).

746. **A MAN HOLDING A SHORT SWORD IN A RED SILVER-MOUNTED SCABBARD.** Sm. 458; Dut. 343; Wb. 491; B.-HdG. 259. Half-length; life size. He sits in an arm-chair, seen in full face but inclined to the right, and looks at the spectator. His left arm rests on the arm of the chair. His dark brown curls fall down on both shoulders and are covered by a dark purple cap with a gold chain. He has blue eyes, and a small fair moustache and imperial. His dark cloak, hanging over his right shoulder, exposes his dark purple coat and his grey silk shirt finely pleated at the throat and wrists. A gold chain with a large pendant hangs from the shoulder on the breast. This has often been regarded as a portrait of the painter.

Signed on the right, on a level with the breast, "Rembrandt ft. 1644"; canvas, 40½ inches by 34 inches.

Engraved in mezzotint by J. G. Haid in 1765.

Mentioned by Vosmaer, pp. 367, 564; Dutuit, pp. 45, 58; Waagen, ii. 200; [Michel, p. 432].

Exhibited at the Royal Academy Winter Exhibition, London, 1893, No. 108, and 1899, No. 73; at Amsterdam, 1898, No. 61.

In the collection of Henry Isaacs, England, 1765.

Sales.—E. G. van Tindinghorste, Amsterdam, March 26, 1777, No. 56 (255 florins).

P. Locquet, Amsterdam, September 22, 1783, No. 322 (210 florins, Fouquet).

In the collection of Sir G. L. Holford, Dorchester House, London.

747. **A MAN STANDING AT A DOOR.** Sm. 339; B.-HdG. 287.—Three-quarter length; life size. He stands in profile to the right, turning his head to the spectator. He holds his right hand at his breast. He has a fair moustache and beard, and short fair curly hair under a black hat. He has a broad close-fitting pleated ruff and flat wristbands. Over his striped black silk coat with full sleeves is a short and loose black velvet cloak, leaving the right arm free. Full light falls from the left on the face, shoulder, and right hand. In the dim background is the stone archway.

Signed on the right at foot, "Rembrandt f. 1643"; canvas (transferred from panel ?), 41 inches by 30 inches.

Mentioned by Michel, p. 558 [433].

Exhibited at the Royal Academy Winter Exhibition, London, 1892, No. 129, and 1899, No. 62; [and at the National Loan Exhibition, Grosvenor Gallery, London, 1914, No. 6]—as a portrait of Ephraim Bonus.

Sale.—Jurriaans, Amsterdam, August 28, 1817, No. 49 (1995 florins, De Vries); in panel.

In the possession of Thomas Emmerson, London, 1836 [Sm., who describes it as on panel].

In the collection of Alfred Morrison, London.

In the collection of Mrs. Alfred Morrison, London.

[In the collection of Hugh Morrison, Fonthill, 1915.]

747*a*. **An Old Man of about Sixty-five.**—He sits, seen in full face. He wears a small cap on his white hair; he has a white moustache and beard. He looks vaguely into the distance. He wears a plain white collar and a dark coat. The picture is hung so high that the question of its authenticity cannot be determined.

Canvas, 27 inches by 21 inches.

Exhibited at the British Institution, London, 1822, No. 95.

In the collection of Sir Matthew White Ridley, London.

In the collection of Viscount Ridley, London.

748. **THE MAN WITH A HAWK.** Sm. 294; Bode 241; Dut. 299; Wb. 261; B.-HdG. 268.—About twenty-eight; life size; almost to the knees. He stands at the foot of a staircase, turned to the right, and looks round at the spectator. With his outstretched right hand he points to the right; on his left hand, which is not shown, he holds a hawk. On his long fair curls is a black velvet hat. He has a moustache and imperial. His eyes are dark. He wears a yellowish-green coat with very full slashed sleeves, and over it a short dark cloak which is thrown back. Round his neck is a parti-coloured scarf, which does not cover the hem of the pleated shirt. A massive gold chain passes from the left shoulder under the right arm; from it hangs a hunting wallet with metal mountings. Bright light from the left illumines the figure. To the right are visible the original lines of the hawk, which at first perched on the right forefinger—also altered by the painter—and was flying away to the left. Above are traces of a painted frame with a flattened arch. [Pendant to 864.]

Signed to the left at foot on the stair-rail, "Rembrandt f. 1643"; canvas, 45 inches by 38½ inches.

Mentioned by Vosmaer, pp. 256, 234; Bode, pp. 458, 590; Dutuit, p. 49; Michel, p. 246 [188]; Waagen, ii. 166.

Exhibited at the British Institution, London, 1815, No. 28, and 1834, No. 127; at the Royal Academy Winter Exhibition, London, 1871, No. 126, 1895, No. 50, and 1899, No. 79; at the Grafton Gallery, 1910, No. 35; at Amsterdam, 1898, No. 58.

Sale.—P. de Grandpré, Paris, February 16, 1809 (40,000 francs, with pendant, bought in); *see* C. Blanc, ii. 261.

In the collection of the Duke of Westminster, London, 1888 catalogue, No. 18; it was in the catalogue of 1820 [valued by Sm. in 1836 at £800].

749. **A MAN OF FORTY WITH A BROAD-BRIMMED SLOUCH HAT.** Sm. 282; Bode 243; Dut. 198; Wb. 259; B.-HdG. 362.—Half-length; life size. He sits, turned to the right almost in profile, and looks at the spectator. His left hand lies at his breast. He has a strong moustache and beard. On his luxuriant brown curls he has a broad-brimmed hat shading part of his face. He wears a smooth close-fitting white collar over a black cloak. Subdued light falls from the left at top. Grey background. Numerous corrections are visible in the lines of the throat, the collar, and the thumb. [Pendant to 865.]

Signed to the right at foot, "Rembrandt f. 1647"; cedar panel, 29½ inches by 26½ inches.

Engraved by Schiavonetti; B. Richards, 1766; Dupuis. Lithographed by C. Hamburger in Smith, *Catalogue Raisonné*, Vol. V., as a portrait of Berchem.

Mentioned by Vosmaer, pp. 277, 542; Bode, pp. 498, 590; Dutuit, p. 49; Michel, pp. 360, 559 [278, 434]; Moes, No. 5279; Waagen, ii. 166; F. Schmidt Degener, in *Oud Holland*, xxxii. (1914), p. 223, who regards it as a portrait of the painter H. M. Sorgh.

Exhibited at the British Institution, London, 1834, No. 147, 1846, No. 66, and 1863, No. 126; at the Royal Academy Winter Exhibition, London, 1870, No. 92, 1895, No. 79, and 1899, No. 25; at the Burlington Fine Arts Club, London, 1871, No. 14; at the Royal Gallery, The Hague, 1891; at Amsterdam, 1898, No. 65.

In the collection of the Duke of Westminster, London, 1888 catalogue, No. 19; it was there in 1836 (Sm.).

750. **A MAN IN FANCY DRESS,** once wrongly called Admiral Tromp. Bode 22; Dut. 332; Wb. 3; B.-HdG. 448.—About fifty-five. Three-quarter length; life size. He stands, seen in full face, looking straight before him. His long fair curls are in disorder; he has a fair moustache. He wears a dull red coat, cut square at the throat to show the pleated shirt with broad gold lace, and over it a large fur-trimmed cloak. Round his neck is a thin gold chain; a silver whistle hangs from a strap below the breast. His head is covered with a broad black hat. His right hand grasps at the girdle the hilt of a sword.

Signed to the left at foot, "Rembrandt f. 1655"; canvas, 45½ inches by 34½ inches.

Mentioned by Bode, pp. 535, 560; Dutuit, p. 50; Michel, pp. 451, 561 [350, 443].

Exhibited at Montreal, 1906, No. 2; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 99.

In the collection of the Marquis de Beausset.
In the collection of A. Allard, Brussels.
Sale.—Prosper Crabbe of Brussels, Paris, June 12, 1890, No. 43 (106,500 francs, Tedesco).
In the possession of W. Schaus, New York.
In the collection of James Ross, Montreal.

751. **A YOUNG MAN HOLDING A HIGH BROAD-BRIMMED HAT WITH BOTH HANDS.** Sm. 263; B.-HdG. 570.—Half-length; life size. He stands, turned to the right, looking at the spectator. He has luxuriant curls and a slight moustache. He wears a flat linen collar, trimmed with lace, and a coloured cloak of bright watered silk. The light falls from the left at top.

Signed to the right at foot, "Rembrandt 1637"; oak panel, 32 inches by 28 inches.

Sale.—Proley, Paris, 1787 (3000 francs).
In the collection of Prince Gagarin, Moscow.

752. **AN AGED PASTOR,** once wrongly called J. C. Sylvius or Justus Lipsius. Sm. 349; Bode 42; Dut. 231; Wb. 35; B.-HdG. 290.—Three-quarter length; life size. He sits in an arm-chair at his writing-table, turned half-right, looking at the spectator. With his left hand he turns a leaf of the folio lying open on the table; his right hand, resting on the arm of the chair, holds a pair of spectacles. He wears a dark cap on his hair, which is cut short; behind his right ear is a quill. He has a thin dark beard. He wears a narrow ruffle over the high collar of his dark coat, over which is a large black fur cloak. On the dull red cover of the table are an inkpot and several books, including Calvin's *Institutions*. Strong light falls from the left on the face, collar, and book. Dark background. The sitter resembles neither Justus Lipsius, who died in 1606, nor Jan Cornelisz Sylvius, who died in 1638. [Pendant to 861.]

Signed, "Rembrandt f. 1645"; canvas, 52 inches by 44 inches.

A pen-drawing, a first sketch for this picture, is in the collection of Friedrich August II. at Dresden, HdG. 304.

A copy was in the sale:—H. Doetsch, London, June 22, 1895, No. 400 (£44 : 2s., A. Smith).

Etched by Leopold Flameng, *Gazette des Beaux-Arts*, and in Dutuit, iii.

Mentioned by Vosmaer, pp. 260, 536; Bode, pp. 495, 563; Dutuit, p. 41; Michel, pp. 304, 551 [232, 439].

Exhibited at the Exposition Rétrospective, Paris, 1876; at Cologne, 1876, No. 62; at Berlin, 1883, No. 12.

Sales.—Amsterdam, January 19, 1778, No. 53 (53 florins, Winter).
L. B. Coclers, Amsterdam, August 7, 1811, No. 63 (1400 florins, Roos).
Cardinal Fesch, Rome, March 17, 1845, No. 191 (1445 scudi, Harrington).
W. Buchanan, London, 1846 (bought in).
D. R. Blaine, London, 1857 (bought in).
E. Péreire, Paris, March 6, 1872, No. 147 (38,500 francs, Carstanjen).

In the collection of A. von Carstanjen; at present exhibited at the Aeltere Pinakothek, Munich.

753. **A PALE MAN WITH LONG DARK HAIR.** Bode 222; Dut. 339; Wb. 209; B.-HdG. 495.—About forty. Half-length with one hand; life size. He stands, seen almost in full face, looking straight before him. His left hand is in his black cloak, which envelopes the figure. He wears a large smooth close-fitting collar with tassels, and a high broad-brimmed black hat. He has a slight moustache, partly shaven, and dark eyes. The light falls from the left on the right side of the face and the collar. The background is illumined to the left.

Signed in full, and dated 1664; canvas, 31½ inches by 25 inches.

Mentioned by Bode, pp. 531, 588; Dutuit, p. 46; [Michel, p. 442].

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 107.

In the collection of the Marquess of Lansdowne, London, 1883.

In the collection of H. G. Marquand, New York; given by him in 1890 to the Museum.

In the Metropolitan Museum, New York, 1914 catalogue, No. 240.

754. **A MAN WITH A LONG DARK BEARD AND LONG HAIR.** B.-HdG. 496.—About forty-five. Half-length, without hands; life size. He stands, seen in full face, looking straight before him. He wears a dark coat, a plain soft white collar with tassels, and a low broad-brimmed black hat, which leaves the upper part of the face in shadow. The light falls from the left at top full on part of the right cheek and on the collar. The background is illumined at top and to the right.

Signed to the left on a level with the shoulder, "Rembrandt f. 1665"; canvas, 28 inches by 25 inches.

Mentioned by Michel, p. 561 [442].

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 106.

Sale.—Sir W. W. Knighton of Blendworth Lodge, London, May 21, 1885 (£210).

In the collection of H. G. Marquand, New York; given by him in 1890 to the Museum.

In the Metropolitan Museum, New York, 1914 catalogue, No. 239.

755. **A MAN WITH A MAGNIFYING-GLASS IN HIS RIGHT HAND.** Bode 23; Dut. 347; Wb. 6; B.-HdG. 535.—About fifty. Half-length; life size. He sits, seen in full face; his body is turned a little to the right, but he looks at the spectator. He is bare-headed, with luxuriant brown curls falling on his shoulders. His hand seems to rest on a table in front of him. He wears a red costume with a narrow collar; on top of the full puffed and slashed sleeves are light steel armlets. A dark cloak falls over the right arm. Dark background, partly illumined at foot. Painted about 1662-65. [Pendant to 869.]

Canvas, 37 inches by 29 inches.

Mentioned by Bode, pp. 531, 539, 560; Dutuit, p. 50; Michel, pp. 501, 563 [391, 435].

Exhibited at Brussels, 1882; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 107*a*.

Sale.—Comte d'Oultremont of Brussels, Paris, June 27, 1889, No. 7 (45,000 francs).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 155.

In the collection of Maurice Kann, Paris.

In the possession of Duveen Brothers, Paris.

In the collection of Benjamin Altman, New York; bequeathed in 1913 to the Museum.

In the Metropolitan Museum, New York.

756. **A YOUNG MAN WITH PAPERS IN HIS HANDS.** Bode 315; Dut. 215; Wb. 331; B.-HdG. 458.—Life size; to the knees. He stands, turned to the right, looking at the spectator. He has thin pale features, dark eyes, and a slight moustache. His brown coat exposes the shirt at the breast. He wears a broad hat over a small cap upon his long dark hair. To the right, in half-shadow, is the dark-coloured bust of a man; above it is a dark curtain, partly caught up. The light falls from the left, across the face, on the right arm. The sitter was once wrongly described as "Haring, the auctioneer."

Signed on the back of the paper, "Rembrandt f. 1658"; canvas, 43 inches by 34 inches.

Etched by W. Unger.

Mentioned by Vosmaer, pp. 356, 559; Bode, pp. 534, 598; Dutuit, p. 53.

Exhibited at the Royal Gallery, The Hague, 1892; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 104*b*.

Sale.—Amsterdam, May 23, 1798, No. 156 (450 florins, A. Roos).

In the collection of the Marchese d'Ivrea, Genoa.

Sales.—Lippmann von Lissingen of Vienna, Paris, March 16, 1876, No. 35 (175,000 francs).

John W. Wilson of Brussels, Paris, March 16, 1881 (200,000 francs, bought in).

In the Wilbrenninck collection, The Hague.

In the possession of Boussod, Valadon et Cie., Paris.

In the collection of Maurice Kann, Paris.

In the possession of Duveen Brothers, Paris.

In the collection of Benjamin Altman, New York; bequeathed in 1913 to the Museum.

In the Metropolitan Museum, New York.

757. **AN ELDERLY MAN WITH GREY WHISKERS,** once wrongly called Cornelius Jansenius. Sm. 297; Bode 190; Dut. 340; Wb. 146; B.-HdG. 277.—Half-length; life size. He stands, inclined to the right, looking at the spectator. A high broad-brimmed black hat covers his short grey hair. Over his plain black cloth coat is a plain flat and close-fitting white collar with tassels. His short cloak is thrown back. He holds his gloves in his left hand. Strong light falls from the left on the right side of the face and the collar. Dark background, illumined to the left. Painted about 1642.

Formerly signed by a later hand, "Rembrandt f. 1661." The inscription, "PORTRAIT DE JANSENIUS PERE DUNNE NOMBREUSE FAMILLE MORT EN 1638 AGE DE 53 ANS," which was on the upper edge, was also a later addition and disappeared when the picture was cleaned.

Oak panel, 32 inches by 26 inches.

Mentioned by Vosmaer, pp. 562 ; Bode, p. 585 ; Dutuit, p. 42 ; Michel, pp. 482, 557 [375, 431].

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 152.

Sale.—Séréville, Paris, January 21, 1812 (5071 francs).

In the collection of Prince Talleyrand, for whom Sm. sold it privately, 1831 (for £500).

In the collection of Lord Ashburton, The Grange, 1836 (Sm.) ; sold as a whole in 1907.

In the possession of Sulley and Co., London.

In the possession of C. Sedelmeyer, "Catalogue of 100 Paintings," xi. (1911), No. 28.

In the collection of Benjamin Altman, New York ; bequeathed in 1913 to the Museum.

In the Metropolitan Museum, New York.

758. **A MAN WITH A GORGET AND A BROAD HAT,** once wrongly called Le Connétable de Bourbon. Sm. 300 ; Bode 313 ; Dut. 306 ; Wb. 328 ; B.-HdG. 271.—About forty. Half-length ; life size. He stands, seen in full face, extending his right hand. With the gloved left hand he holds to his breast the black cloak over his left shoulder. He has brown curls, and a dark moustache and beard. He wears a black velvet coat slashed at the breast. A gold chain with a medallion hangs around his neck, upon the breast below the gorget. Full light falls from the left foreground on the figure. Dark background illumined to the right.

Signed on the left at foot, "Rembrandt f. 1644" ; canvas, 36 inches by 29½ inches.

Etched by K. Koepping.

Mentioned by Vosmaer, p. 536 ; Bode, pp. 495, 598 ; Dutuit, p. 53 ; Michel, pp. 303, 554 [232, 439] ; F. Schmidt Degener, in *Oud Holland*, xxxii. (1914), p. 221, who regards it as a portrait of Constantijn Huygens.

Exhibited at the British Institution, London, 1822, No. 22 ; at Berlin, 1890, No. 220, and 1896.

Sales.—Lord Radstock, London, May 12, 1826 (£215 : 5s.).
Lady Ailesbury, London, 1881 (Davis).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 134.

In the collection of E. Secrétan, Paris.

In the collection of Adolf Thiem, San Remo, formerly Berlin.

In the collection of Benjamin Altman, New York ; bequeathed in 1913 to the Museum.

In the Metropolitan Museum, New York.

759. **A MIDDLE-AGED MAN.**—Half-length. He is turned a little to the right and looks at the spectator. His light brown hair is grey at the temples. He has a pointed beard. He is in black, with a broad white lawn collar. There are yellowish-green tones in the shadows on the flesh. Painted about 1632.

Signed "R." ; canvas, 26 inches by 21 inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, 1909, p. 176.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 84.

Sale.—Saint, Paris, May 4, 1846 (Roehn).

In the Jecker collection.

In the collection of Thomas Bryan, who in 1867 gave it with his collection to the Society.

In the collection of the New York Historical Society, 1903 catalogue, No. 328.

760. **A MAN WITH A ROLL OF MUSIC IN HIS LEFT HAND.** Sm. 481; B.-HdG. xv.—Half-length. He is seen in full face. A broad-brimmed hat, turned up on the left, covers his curly hair. His pointed beard is turning grey. He has a white pleated collar; a white wristband is shown at the left wrist. On the little finger of the left hand is a ring. The costume is black.

Signed in full on the right, and dated 1633; panel, 26 inches by 19 inches.

Engraved by J. Stolker in an oval, with a roll of music in the left hand; also engraved by him in mezzotint, in a rectangular frame, without the hand or the music.

Sale.—Jan Stolker, Rotterdam, March 27, 1786, No. 8 (29 florins).

In the possession of M. Knoedler and Co., New York.

In the collection of W. A. Clark, New York.

761. **A MIDDLE-AGED MAN,** once wrongly called Nicolaes Tulp. Sm. 283; Bode 305; Dut. 247; Wb. 322; B.-HdG. 81.—Half-length without hands; life size. He is turned a little to the right, but looks straight out of the picture. He is bare-headed, with short greyish hair and a thin brownish beard. He wears a plain black coat buttoned at the breast and a stiff narrow ruff. Bright light falls from the left at top on the face and collar. Dark greyish background, illumined to the right.

Signed in the right centre, "R H L van Rijn, 1632 aet. 40"; oval oak panel, 28½ inches (?) by 20½ inches.

Engraved by M. Desboutin.

Mentioned by Vosmaer, pp. 493, 495; Bode, p. 399; Dutuit, p. 52; Michel, p. 562 [443 ?].

Exhibited at the Palais du Corps Législatif, Paris, 1874; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 78.

Sales.—Tolozan, Paris, February 23, 1801 (4001 francs); *see* C. Blanc, ii. 188.

Montaleau, Paris, 1802 (8100 francs).

Robit, Paris.

Collot, Paris, March 29, 1855 (16,000 francs, Collot the younger) —as a portrait of Nicolaes Tulp; *see* C. Blanc, ii. 508.

In the collection of the Baron de Seillière, Paris.

In the collection of the Princesse de Sagan, Paris.

In the collection of James W. Ellsworth, New York, formerly of Chicago.

762. **A BEARDLESS YOUTH WITH A LARGE CLOSE-FITTING WHITE COLLAR.** B.-HdG. 559.—Half-length; life size. He is turned to the left and looks at the spectator. He has long

and curly brown hair. He wears a black figured doublet, and has a black cloak over his right arm. Grey background. The light falls from the left at top. Painted about 1631.

Canvas, 25 inches by 19½ inches.

Sale.—Paley and others, London, June 16, 1900, No. 65 (£666 : 15s., Colnaghi).

In the possession of P. and D. Colnaghi, London.

In the possession of N. Steinmeyer, Cologne.

In the collection of Frederic T. Fleitman, New York.

763. **A YOUNG PAINTER IN A TALL HAT,** once called Leonard Bramer. Sm. 338; Bode 149; Dut. 314; Wb. 164; B.-HdG. 365.—About twenty-five. Half-length; life size. He sits, turned to the right, at a table with a red cover, and looks at the spectator. He holds in his left hand several sheets of paper; his right hand, holding a pencil, rests on the edge of the table. His long dark brown hair is covered by a broad-brimmed black hat with a spray of blossom wound round it; the hat shades the upper part of the face. His moustache is cut short. He wears a full black cloak over a golden-green coat, with a plain white collar and wristbands. Painted about 1648. The guesses at the sitter's identity have no sure foundation.

Signed to the right at top, below the added strip, "Rembrandt f. 164" (the last figure is illegible); canvas, 45 inches by 35½ inches—a strip 5½ inches wide has been added at top.

Mentioned by Bode, pp. 498, 580; Dutuit, p. 42; Michel, pp. 382, 555 [295-296, 432]; Waagen, ii. 280.

Exhibited at the British Institution, London, 1853, No. 21; at Amsterdam, 1898, No. 70; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 92.

In the collection of J. A. A. Aved, Paris, November 24, 1766.

In the collection of the Earl of Carlisle, Castle Howard, 1836 (Sm.).

In the possession of P. and D. Colnaghi, London.

In the collection of H. C. Frick, New York.

764. **A MAN WITH GLOVES.** Sm. Suppl. 12; Dut. 218; Wb. 319 and 376; B.-HdG. 73.—Three-quarter length; life size. He stands, turned to the right, and looking straight out of the picture. He has short thick brown hair and a fair, reddish, pointed beard and a fresh complexion. He wears a black cloth cloak over a brighter black flowered silk coat, with a close-fitting pleated collar and lace-trimmed wristbands. His cloak is wound under his right arm, which lies on his breast; his left hand holds his greyish gloves, which have been wrongly taken for a purse and have thus caused the sitter to be known as "The Treasurer" or "The Purse-bearer." Grey background. Subdued light falls from the left.

Signed to the right on a level with the left hand, "R H L van Rijn, 1632"; canvas, 44½ inches by 36 inches.

Etched by J. Klaus in *L'Art*, 1885, and in the Bösch sale-catalogue.

[Mentioned by Michel, p. 443.]

Sales.—John Hinchcliff, London, 1836 (£135 : 9s., Nieuwenhuys—according to Sm.).

Héris, Brussels, June 19, 1846, No, 61.
Rotterdam, May 14, 1851, No. 171 (3605 florins, L——).
H. de Kat of Dordrecht, Paris, May 2, 1866, No. 67 (15,500 francs, Seillière—according to Vosmaer); sold as a portrait of Mathijs Kalkoen.
A. J. Bösch, Vienna, April 28, 1885, No. 44 (33,200 florins, Frau Bösch).

In the possession of Durand-Ruel, Paris.
In the collection of the late H. O. Havemeyer, New York.

765. **A YOUNG MAN HOLDING IN HIS RIGHT HAND A DARK CAP WITH A RED FEATHER.** Bode 308; Dut. 301; Wb. 321; B.-HdG. 266.—About thirty. Three-quarter length; life size. He stands to the right, in front of a pillar and a greenish-grey curtain, and, half-turned to the right, looks at the spectator. He extends his left hand with the gesture of a speaker. He has brown curly hair, a moustache, and an imperial. Over his blackish-purple watered-silk coat he wears a steel gorget and a short coat of a dark greenish hue, which is thrown back. In the left foreground is the red back of a chair. Strong light falls from the left on the right side of the face, the upper part of the body, and the right hand. Dark background, illumined round the head. Painted about 1643. [Pendant to 871.]

Apparently signed on the left at foot; canvas, 46 inches by 38 inches.

Mentioned by Vosmaer, pp. 255, 534; Bode, pp. 458, 469, 598; Dutuit, p. 52; Michel, p. 562 [443].
In the collection of Baron de Seillière, Paris.
In the collection of the Princesse de Sagan, Paris.
In the collection of the late H. O. Havemeyer, New York.

766. **A YOUNG MAN IN A HIGH BLACK SLOUCH HAT.** Bode 310; Dut. 303; Wb. 323; B.-HdG. 286. Three-quarter length; life size. He stands, turned half-right, and looks in that direction. His left hand is on his breast; with his right hand he grasps his black cloak. He has brown curly hair, a moustache, and a beard. He wears a close-fitting lace collar, a black silk coat, and broad wristbands trimmed with lace. On the left forefinger is a ring with a large stone. Bright light falls from the left on the right side of the face and the upper part of the body, and illumines also the background, so that the figure stands out dark against it. To the right some architecture is indicated. Formerly identified, erroneously, as Jan Six.

Signed to the left at foot, "Rembrandt f. 1643"; canvas, 48 inches by 36½ inches.

Mentioned by Vosmaer, pp. 256, 534; Bode, pp. 468, 598; Dutuit, p. 52; Michel, p. 562 [443].
Exhibited at the Palais du Corps Législatif, Paris, 1874.
Sales.—Stiers d'Aertselaer, Antwerp, July 29, 1822.
Freiherr von Mecklenburg of Berlin, Paris, December 11, 1854, No. 14 (28,000 francs, Seillière)—as a portrait of Jan Six; *see* C. Blanc, ii. 504.

In the collection of Baron de Seillière.

In the collection of the Princesse de Sagan, Paris.
In the collection of the late H. O. Havemeyer, New York.

767. **A YOUNG MAN,** wrongly called Burgomaster Six. B.-HdG. 90.—Half-length, without hands ; a little under life size. He is inclined to the right and looks straight out of the picture. He wears a plain black coat and a close-fitting pleated collar. His dark hair is covered with a broad-brimmed black slouch-hat. He is beardless, has small features, and wears a somewhat anxious expression. Bright light falls from the left. The background is rather dark. Painted about 1633. [Pendant to 872. Possibly identical with 827*d*.]

Oak panel, 25 inches by 20½ inches.

An old copy, to the knees, is in the Aeltere Pinakothek, Munich, 1911 catalogue, No. 341.

Mentioned by Waagen, iii. 207 ; by Valentiner, *Monatshefte für Kunstwissenschaft*, iii. 8.

Exhibited at Leeds, 1868, No. 591 ; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 82.

Sales.—Sir Simon Clarke, London, May 8, 1840.
Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 852 (Eckford).
Sir Robert Napier, London, April 11, 1877.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 124.

In the collection of the late Morris K. Jesup, New York.

768. **A MAN IN AN ARM-CHAIR.** B.-HdG.—About fifty-five. Half-length ; life size. He sits to the right and looks at the spectator. He has a greyish moustache and wavy hair under a broad black hat. There is strong colour in the face. He wears a black coat over a long vest with small buttons, a broad soft collar and wristbands to match. His right hand rests on the arm of the chair ; his left hand, with a ring on the little finger, grasps the tassels of the collar.

Signed to the right at top, "Rembrandt f. 1638" ; canvas, 42 inches by 32½ inches—a strip about 6 inches wide added at foot by the painter.

Exhibited at the Royal Academy Winter Exhibition, London, 1902, No. 74.

Sale.—(Fiseau ?), Amsterdam, August 30, 1797, No. 184 (870 florins, Van Zanten).

In the collection of the Earl of Mansfield, Scone Palace, Perth ; who bought it at a London sale about 1818.

In the possession of R. L. Douglas, London.
In the possession of M. Knoedler and Co., New York.
In the collection of Philip Lehman, New York.

769. **A MAN WITH A HAT AND A PLEATED COLLAR.**—He is inclined to the right and looks at the spectator. [Pendant to 874. Cf. 799*d*.]

Signed, "Rembrandt 1633" ; panel, 27½ inches by 21½ inches.

In the collection of Earl Beauchamp, Madresfield Court, Great Malvern.
In the possession of M. Knoedler and Co., New York.
In the collection of W. H. Moore, New York.

770. **A YOUNG PAINTER WITH LONG CURLS.** Sm. Suppl. 27; B.-HdG. 364.—About twenty. Three-quarter length; life size. He sits, seen in full face but inclined a little to the right, and looks straight into the distance. In his left hand he holds an inkpot and a portfolio, supporting the paper on which he is drawing with his right hand. He wears a brown cloak trimmed with fur over a coat the gold-embroidered sleeve of which is alone visible. Round his neck is a white neck-cloth. His brown hair is covered by a dark, almost black, hat. In front of the light brown background, to the right, is a dark brown curtain. Vivid light, falling from the left at top, casts the shadow of the hat across the upper part of the face. Painted about 1648.

Canvas, 44 inches by 34 inches.

Mentioned by Moes, No. 1466, 1, as a portrait of Jan van de Cappelle; Hofstede de Groot, *Urkunden*, No. 350.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 68; at the Whitechapel Art Gallery, London, 1904, No. 311; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 93.

In the collection of Lord Carrington, Wycombe Abbey, 1842 (Sm.); sold in 1895 to C. Wertheimer (for £1000).

In the possession of T. Agnew and Sons, London.

In the collection of the late J. Pierpont Morgan, New York.

771. **A YOUTH WITH A FLAT WHITE LACE-TRIMMED COLLAR.** B.-HdG. 553.—A small half-length without hands. He is seen in full face, looking at the spectator. He wears a black coat. Greyish-brown background. The light falls from the left at top. Painted about 1629.

Oak panel, 7 inches by 6 inches.

Exhibited at The Hague, 1903, No. 114*a*.

In the possession of F. Kleinberger, Paris.

In the collection of John Jaffé, Nice.

772. **A MAN ON HORSEBACK.** Sm. 323; Bode 249; Dut. 237; Wb. 170; B.-HdG. 366.—Full length; life size. A young man on a dark grey horse rides forward from the right. He looks at the spectator, and grasps the reins with both hands. On his rich brown curls he wears a plumed hat. Over his buff coat with gold-embroidered silk sleeves he wears a large scarf and a white cravat. At his side are a sword and pistols. The horse's mane is carefully dressed; the harness is richly inlaid with gold. In the dark background, in front of buildings, is a park gate; on the road in front is an open coach with footmen on the back; near it are several pedestrians. Painted about 1649.

Said to be signed, "Rembrandt f. 1649"; canvas, 113 inches by 94 inches.

The picture has been regarded since the Plettenberg sale as a portrait of Marshal Turenne, to whom it bears no resemblance. It is probably identical with the equestrian portrait of Frederick Rihel (669*a*), who left it among his effects in 1681. *See* A. Bredius, *Oud Holland*, 1910, p. 193.

Etched by P. J. Arendzen in Hofstede de Groot, *Masterpieces of Dutch Art in English Collections.*

Mentioned by Vosmaer, pp. 284, 546; Bode, pp. 499, 590; Dutuit, p. 44; Michel, pp. 336, 559 [257-8, 432]; Waagen, iii. 16.

Exhibited at the British Institution, London, 1815, No. 123; at the Royal Academy Winter Exhibition, London, 1881, No. 165.

Sales.—Ferdinand Count Plettenberg and Wittem of Nordkirchen, Amsterdam, April 2, 1738 (Hoet, i. 505), No. 130 (88 florins).

G. Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 21), No. 129 (90 florins).

In the collection of Lord Cowper, Panshanger, 1836 (Sm., who valued it at about £1260).

In the collection of the late Lady Desborough, Panshanger.

773. **A YOUNG MAN WITH A BROAD-BRIMMED BLACK HAT.** B.-HdG. 554.—A small half-length with one hand. He is inclined to the right; his head and eyes are turned towards the spectator. His hat is adorned with a string of pearls. He has thick dark hair and a slight moustache and imperial. He wears a close-fitting pleated collar over a dark coat. His gloved left hand is in front of his body. To the right the background is illumined. The light falls from the left at top. Painted about 1630.

Oak panel, 8½ inches by 6½ inches.

In the collection of Paul Delaroff, Petrograd.

In the possession of F. Kleinberger, Paris.

In the collection of Max Flersheim, Paris.

774. **THE MERCHANT AT A WINDOW.** Bode 159; Wb. 192; B.-HdG. 461.—About fifty. Three-quarter length; life size. He stands, facing right, beside a table, and turns his head round, over his shoulder, towards the spectator. He holds in both hands a sheet of manuscript. He wears a dull, dark blue coat and a long white neck-cloth striped with red at the bottom; on his long dark brown hair is a brown hat lined with red. Through an open window, in front of which stands a table covered with documents, is seen to the left a large ship, which stands out against the evening sky. Beside the window is a dark curtain. Above the head is an inscription, "Diligentia et patientia." Full evening light falls from the left.

Signed to the right at foot on the back of the chair, "Rembrandt f. 1658"; canvas, 45 inches by 38 inches.

Mentioned by Bode, pp. 536, 581; Michel, pp. 450, 555 [349, 432].

Exhibited in York, 1879; in the Royal Academy Winter Exhibition, London, 1899, No. 74.

In the collection of the Earl of Feversham, Duncombe Park.

In the possession of M. Knoedler and Co., Paris.

In the collection of A. M. Grenfell, London.

In the possession of M. Knoedler and Co., Paris.

775. **A SCHOLAR: wrongly called Lieven Coppenol.** Bode 332; Dut. 205; Wb. 399; B.-HdG. 50.—About forty. More than half-length; almost life size. He sits in profile to the left at a table. He has just ceased writing, and looks at the spectator. He holds his pen in his right hand; both hands rest on the sheet of paper lying on an

open folio. On the table are a greenish cover with a yellow pattern, and a low desk. He wears a black coat and a broad ruff. He has thick hair, cut close, and a slight, pointed beard. Dark background. The light falls from the left foreground. The sitter bears no resemblance to the authentic portraits of the writing-master Coppenol, 635 and 636.

Signed to the right at top with the monogram, "R H L 1631"; canvas, 45 inches by 36½ inches.

Etched by Filloeul in the "Brühl Gallery," and by N. Mossoloff in *Les Rembrandts de l'Ermitage*. Lithographed by E. Huot.

Mentioned by Vosmaer, pp. 116, 493; Bode, p. 382; Dutuit, p. 37; Michel, pp. 116, 566 [89-90, 441].

In the collection of Count Brühl; acquired by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 808.

776. **AN ELDERLY MAN IN A TALL BROAD-BRIMMED BLACK HAT.** Bode 349; Dut. 210; Wb. 410; B.-HdG. 498.—About fifty-five. Half-length, without hands; life size. He stands, seen almost in full face, looking at the spectator. He has chestnut-brown hair, a moustache, and an imperial. He wears a black cloak over a black coat with small buttons, and a flat smooth collar without tassels. The light, falling from the left at top, illumines only the right cheek and the right side of the collar. The background is of an even tone, not very dark.

The sitter formerly passed as the Remonstrant theologian, Jacob Arminius, who, however, had been dead for half a century. He was identified as Jeremias de Decker by Vosmaer and by Dr. K. H. Rauf, *Oud Holland*, 1912, pp. 1-8, on the ground of his resemblance to the engraved portrait by A. van Halen, and also on the strength of an anonymous print published in 1726 in Brouërius van Nidek's edition of the *Rijmoeffeningen* of Jeremias de Decker. It is known, however, from a poem by Waterloo published in 1660, that Rembrandt must have painted De Decker's portrait before that year. The date on this picture has always, since Vosmaer, been read as 1666; it cannot therefore be the portrait celebrated in verse by Waterloo in 1660. There remains the possibility that Rembrandt painted two portraits of De Decker. [Cf. 639.]

Signed in the right background, "Rembrandt f. 1666"; oak panel, 28 inches by 22 inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, pp. 368, 565; Bode, pp. 538, 603; Dutuit, p. 39; Michel, pp. 498, 567 [388-9, 441].

In the collection of Comte Baudouin, Paris; acquired by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 827.

777. **A YOUNG MAN.** Sm. 316; Bode 350; Dut. 211; Wb. 411; B.-HdG. 114.—About thirty. Half-length, without hands; life size. He is inclined to the left, but his head is seen in full face. He wears a broad-brimmed black slouch hat with silver lace on his long, thick, light brown hair; he has a slight fair moustache. He wears a greenish-

black coat with a close-fitting collar of rich lace, with two lace tassels hanging from strings on the breast. Pale light from the left at top illumines only half the face and the collar. Transparent greyish-green background.

Vosmaer's suggestion that the sitter was the Admiral Philips van Dorp proves erroneous when this portrait is compared with the engraved portrait of the Admiral by S. Savery (644). [Pendant to 859.]

Signed to the right above the shoulder, "Rembrandt f. 1634"; oval oak panel, 28 inches by 20½ inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, pp. 147, 505; Bode, p. 404; Dutuit, p. 37; Michel, pp. 147 [112, 442].

In the Saint-Leu collection, acquired for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 828.

778. **A YOUNG MAN WITH LONG AND LUXURIANT FAIR HAIR.** B.-HdG. 103.—About twenty. Half-length, without hands; life size. He is turned to the right but looks towards the left. He wears a broad-brimmed black slouch hat. He has a chubby face, with slight traces of a moustache and imperial. He wears a black coat with a large close-fitting lace collar, the tassels of which hang on the breast. Full light falls from the left. Pale grey background.

Signed to the right, half-way up, "Rembrandt f. 1634"; oval oak panel, 28½ inches by 21 inches.

In the collection of Stanislaus Poniatowski, King of Poland, at the Lazienki Palace, Warsaw.

In the collection of Prince Tuschkewicz, who inherited it, and who sold the picture with the Lazienki Palace and picture-gallery to Alexander I., Emperor of Russia. Transferred in 1895 to the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 1842.

779. **A MAN WITH A TALL HAT, AND WITH GLOVES IN HIS LEFT HAND.** Bode 357; Dut. 341; Wb. 431; B.-HdG. 489.—About forty-five. Three-quarter length; life size. He stands, turned to the right, looking at the spectator. He has a smoothly shaven face and a slight moustache. He has a broad-brimmed black hat on his long dark curls. He wears a black cloak, exposing at the breast his lighter coat, a plain white collar trimmed with lace and adorned with tassels, and white sleeves which show at the wrists. With his right hand he points to one side. Bright light falls from the left at top, and throws the shadow of the hat on the upper half of the face. Dark background, in which a window recess is indicated to the right. Painted about 1662. [Pendant to 880.]

Canvas, 39 inches by 32½ inches.

Mentioned by Bode, pp. 530, 604; Dutuit, p. 54; Michel, p. 567 [442]; Waagen, *The Picture-Gallery of the Hermitage*, etc., p. 414.

Exhibited at Amsterdam, 1898, No. 110.

In the collection of Prince Yussupoff, Petrograd.

780. **A YOUTH WITH A BLACK CAP ON HIS DARK BROWN CURLS.** Bode 254; Dut. 346; Wb. 215; B.-HdG. 497.

—About sixteen. Half-length, without hands; life size. He stands, turned to the left, looking at the spectator. He wears a greenish-black cloak, a cap of the same colour with a yellow ribbon, and a soft pleated collar. Full light falls almost from the front. Brown background, rather light.

Signed to the left at foot, "Rembrandt f. 1666"; canvas, 29 inches by 24 inches.

Mentioned by Bode, p. 591; Dutuit, p. 46; Michel, p. 559 [433].

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 96.

In the collection of Lord Leconfield, Petworth.

781. **A MAN WITH A TALL BROAD-BRIMMED HAT.** Bode 148; Dut. 338; Wb. 265; B.-HdG. 487.—About forty. Three-quarter length; life size. He sits, inclined to the left, and looks at the spectator. His left hand rests on the arm of the chair; his right hand holds a letter. He has luxuriant brown curls. He wears a plain black costume. To the left, a little way back, is a table with a red cover. In the right background is a dull reddish curtain. Dark background. Full light falls almost from the front on the head and touches the hands. Painted about 1662.

Canvas, 48 inches by 37½ inches.

Mentioned by Bode, pp. 530, 580; Dutuit, p. 49; Michel, pp. 480, 555 [374, 434].

In the collection of Lord Wimborne, Canford Manor, No. 153.

In the possession of Sulley and Co., London.

In the collection of the late P. A. B. Widener, Philadelphia.

782. **A YOUNG MAN IN AN ARM-CHAIR.** Sm. Suppl. 28; B.-HdG. 455.—About twenty-five. Life size; to the knees. He sits, turned to the left, leaning his right arm on the brown arm of the chair and looking at the spectator. His head is bent a little to the left; his hands are clasped in front of him. He has brown hair. He wears a dark, almost black, costume, with a double gold chain at the breast and the pleated shirt exposed at the throat. Pale but abundant light falls almost from the front. Dark background. Painted about 1660.

Canvas, 40 inches by 32½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 59.

In the collection of Earl Carrington, Wycombe Abbey, 1836 (Sm.); sold in 1895 to C. Wertheimer (for £1000).

In the collection of Alfred Beit, London.

In the collection of Otto Beit, London.

In the possession of M. Knoedler and Co., New York.

In the collection of George Eastman, Rochester, New York.

783. **A YOUNG MAN, CALLED THE YOUNG JEW.** B.-HdG. 78.—About twenty. Half-length; life size. He is turned a little to the left, and looks straight out of the picture. He is bare-headed, with thick and curly dark brown hair, a slight moustache and imperial;

he has brown eyes and a fresh complexion. Over his black coat is a close-fitting pleated collar. Dark grey background.

Signed to the right above the shoulder, "R H L van Rijn, 1632"; oval oak panel, 25 inches by 18 inches.

Mentioned by Michel, p. 568 [442]; O. Granberg, *Les Collections Privées*, No. 48; *Konsthistorika Studier*, p. 39, and *Inventaire Générale des Trésors d'Art en Suède*, i. No. 534.

In the collection of Count Wachtmeister, Wanas, Sweden, 1895 catalogue, No. 52.

784. **A YOUNG MAN AT A TABLE.** B.-HdG. 488.—About thirty. Three-quarter length; life size. He stands, turned half-right, looking at the spectator. He is bare-headed, with long brown hair; his pointed felt hat lies on the table. He rests his right hand on his hip; his left arm leans on the table. He is in black, and has a plain smoothly fitting collar with two tassels.

Signed, "Rembrandt f. 1662"; canvas, 42 inches by 36 inches.

Mentioned by Michel, p. 568 [442]; Granberg, *Les Collections Privées*, No. 49, and *Inventaire Général des Trésors d'Art en Suède*, i. No. 536.

Exhibited in Stockholm, 1893, No. 81.

In the collection of Count Wachtmeister, Wanas, Sweden, 1895 catalogue, No. 53.

785. **A MAN WITH HIS RIGHT HAND UPLIFTED.** Sm. 486; Bode 127; Dut. 253; Wb. 366; B.-HdG. 93.—About fifty. Life size; almost to the knees. He sits, inclined to the right, but turns his head and eyes towards the spectator. He lifts his right hand with a gesture as if he is speaking; his gloved left hand holds the other glove. He is bare-headed, with short dark hair, and a thin dark moustache and beard. His black cloth cloak leaves the right arm free in its sleeve of flowered black silk. He wears a narrow ruff and short smooth wristbands. Bright grey background. Strong light falls from the left at top. Painted about 1633. [Pendant to 883.]

Oak panel, 36 inches by 28 inches.

Etched by W. Unger in Von Lützow's work on the Vienna Gallery.

Mentioned by Vosmaer, p. 494; Bode, p. 401; Dutuit, p. 33; Michel, p. 119 [91-2, 429].

Acquired by the Emperor Joseph II., with the pendant, before 1783 for Vienna [valued by Sm. in 1836 at £157 : 10s.].

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1271.

786. **AN OFFICER.** Sm. 252 and 269; Bode 132; Dut. 279; Wb. 374; B.-HdG. 183.—About twenty-eight. Half-length; life size. He stands, almost in profile, to the right, but turning his face towards the spectator; he leans his gloved left hand on a sword-hilt in front of him. He is bare-headed; his thick, dark, wavy hair falls over his left shoulder. He has a slight moustache and imperial. He wears a steel gorget over a fine pleated shirt; over the gorget is a parti-coloured neck-cloth. A cloak, thrown loosely over the right shoulder, exposes in front the under-garment and the jacket. A double gold chain falls from the left shoulder

across the breast. Full light streams from the left across the face and shoulder. Light background. [Pendant to 885.]

Signed to the right above the hand, "Rembrandt f. 1636"; oak panel, 26 inches by 20½ inches.

An old copy was in the collection of Lord Francis Pelham Clinton Hope, Deepdene, 1898 catalogue, No. 14, which was sold as a whole in 1898 to P. and D. Colnaghi and A. Wertheimer.

A drawing in red, white, and black chalk by J. M. Quinkhard, dated 1747, in the Amsterdam Print-room, names the sitter Philips van Dorp, to whom, however, the portrait has little resemblance; *see* note to 777.

Etched from a drawing by R. Raudner in Bode, *Galerie Liechtenstein*, p. 55.

Mentioned by Bode, pp. 422, 576; Dutuit, p. 50; Michel, p. 560 [430].

Sale.—Wierman, Amsterdam, August 18, 1762 (Terw. 256), No. 27 (455 florins, with pendant).

In the collection of B. da Costa, The Hague, 1752 (Hoet, ii. 470).

Sales.—B. da Costa, The Hague, August 13, 1764 (Terw. 378), No. 58 (66 florins, Grebe).

Dulong, Amsterdam, April 18, 1768, No. 1 (340 florins, Yver).

Duc de Choiseul-Praslin, Paris, February 18, 1793 (2235 francs); *see* C. Blanc, ii. 159.

Danoot, Brussels, December 22, 1828, No. 55 (50 florins, Rotiers).

In the collection of Count Koucheleff-Besborodko, Paris, but not in the catalogue of the sale, June 5, 1869.

In the collection of the Marchese Incontri, Florence; acquired from it in 1882 by Prince Liechtenstein.

In the collection of Prince Liechtenstein, Vienna.

786*a*. Portrait of a Laughing Man.

Mentioned by Hofstede de Groot, *Urkunden*, No. 133.

In the collection of Herman van der Ceel, Delft; in the inventory of his effects, 1652.

786*b*. A Half-Length.

Mentioned by Hofstede de Groot, *Urkunden*, No. 361.

In the collection of Catharina Deyl, widow of the painter Nicolaes Rosendael, Amsterdam; in the inventory of her effects, March 7, 1687, No. 18.

787. A Sea-Captain.

Signed with the names of the sitter and of Rembrandt, and dated York 1662/1—that is to say, painted before March 25, 1662, according to the English reckoning at that time.

Mentioned by Hofstede de Groot, *Urkunden*, No. 394.

In the collection of Michiel Dahl, London, 1713.

787*a*. A Portrait with a Ruff.

In the collection of Johann Wilhelm, Elector Palatine (who died in 1716), Düsseldorf (Van Gool, ii. 563), which was transferred to Munich in 1806. Not now to be found in the Royal Bavarian collections.

787*b*. A Man with a Fur Cap.

21½ inches by 17½ inches.

Sale.—Josua van Belle, Rotterdam, September 6, 1730 (Hoet, i. 355), No. 41 (18 florins).

787*c*. **A three-quarter length.**—Life size, with both hands.

Sale.—Amsterdam, April 7, 1734 (Hoet, i. 409), No. 5 (20 florins, H. Rutgers).

787*d*. **Portrait of a Man.**
Oval.

Mentioned by Dutuit, p. 2.

Sale.—Comtesse de Verrue, Paris, March 27, 1737 (450 francs, with "Portrait of a Girl," 885*d*).

787*e*. **A Portrait.**
21½ inches by 16½ inches.

Sale.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 511), No. 68—but No. 69 of the original catalogue—(56 florins).

787*f*. **A Portrait.**
24½ inches by 19½ inches.

Sale.—Baron Schönborn, Amsterdam, April 16, 1738 (Hoet, i. 511), No. 69—but No. 70 of the original catalogue—(50 florins).

787*g*. **Portrait of a Man.**
27 inches by 19½ inches.

Sale.—Herman Schuurman, Rotterdam, April 2, 1739, No. 15 (33 florins, W. Lormier).

787*h*. **A Youth.**
14½ inches by 13½ inches.

Sale.—Amsterdam, April 15, 1739, No. 25 (1 florin).

787*i*. **An Old Man.**
32 inches by 27½ inches.

Sale.—G. Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 22), No. 137 (8 florins 5).

787*j*. **A Portrait.**—Masterly in style.
27 inches by 22½ inches.

Sale.—Michiel van Hoeken and Theodoor Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 62), No. 115—but No. 165 of the original catalogue—(79 florins).

787*k*. **A Youth.**
34½ inches by 24½ inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 113), No. 225 (46 florins).

788. **A Man in Armour.**
25½ inches by 18 inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 113), No. 227 (40 florins 5).

788*a*. **Portrait of a Man.**
34½ inches by 28 inches.

Sale.—Seger Tierens, The Hague, July 23, 1743 (Hoet, ii. 113), No. 226 (16 florins 10).

788*b*. **Portrait of a Man.**
27½ inches by 22½ inches.

Sale.—D. Jetswaart, Amsterdam, April 22, 1749, No. 35 (21 florins, De Leth).

788*c*. **Portrait of a Man.**
28½ inches by 24½ inches.

Sale.—D. Jetswaart, Amsterdam, April 22, 1749, No. 37 (3 florins, H. Ketelaar).

788*d*. **Portrait of a Man.**—Three-quarter length; life size.

Sale.—Amsterdam, May 14, 1749, No. 18 (41 florins).

789. **A Man with a Gold Chain round his Neck.**—He sits in an arm-chair.
Canvas, 41 inches by 35½ inches.

Sale.—Madame d'Hariague, Paris, April 14, 1750, No. 22 (310 francs).

789*a*. **A Man with a Hat, Ruff, and Cloak.**—Half-length.
11½ inches by 9½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750, No. 4 (95 florins).

789*b*. **Head of an Old Man.**—[Possibly identical with one of the small pictures at Cassel, 374, 375.]
8 inches by 6½ inches.

Sale.—Count van Wassenaar-Obdam, The Hague, August 19, 1750, No. 7 (18 florins).

789*c*. **A Youth.**—[Possibly identical with 797.]
Canvas, 32 inches by 23½ inches.

In the collection of Gerard Braamcamp, Amsterdam, 1752 (Hoet ii. 507).

790. **A Man seated at a Table.**—Near it stands a sword. [Possibly identical with 802.]
51½ inches by 62½ inches. [Probably in reverse.]

Sale.—Philip van Dijk, The Hague, June 13, 1753 (Terw. 72), No. 50—but No. 72 of the original catalogue—(24 florins, Tischbein).

790*a*. **Portrait of a Man.**
24½ inches by 16½ inches.

Sale.—The Hague, December 11, 1753, No. 114.

790*b*. **An Old Man.**
10 inches by 8 inches.

Probably a small study of a head, like 365, 366, 381, 383, 429, 433, or 435, which are of about the same size.

Sale.—P. Testas the younger, Amsterdam, March 29, 1757 (Terw. 180), No. 56—but No. 37 of the original catalogue—(18 florins, Fouquet).

790*c.* and *d.* **Two Portraits of Men.**—[Pendants. Possibly identical with 425 or 429, which are of about the same size.]
8½ inches by 7 inches.

Sale.—P. Testas the younger, Amsterdam, March 29, 1757 (Terw. 180), Nos. 57, 58—but Nos. 38, 39 of the original catalogue—(16 florins 10 and 18 florins 10, Beschey).

790*e.* **Portrait of a Man.**—[Pendant to 887*e.*]
28 inches by 26 inches.

Sale.—Martin Robijns, Brussels, May 22, 1758 (Terw. 190), No. 85 (35 florins, with pendant).

790*f.* **Life-Size Portrait.**
73½ inches by 44 inches.

Sale.—Martin Robijns, Brussels, May 22, 1758 (Terw. 191), No. 86 (23 florins).

790*g.* **Portrait of a Man.**
Panel, 24½ inches by 19 inches.

Sale.—P. J. Snijers, Amsterdam, May 23, 1758 (Terw. 202), No. 37 (81 florins).

790*h.* **Portrait of a Man.**
Panel, 8 inches by 6 inches.

Possibly identical with 374, 375, 382, 385, 396, or 444, which are of about the same size.

Sale.—P. J. Snijers, Amsterdam, May 23, 1758 (Terw. 202), No. 40 (19 florins).

790*i.* **A Portrait.**
12 inches by 9 inches.

Sale.—(Supplementary) Amsterdam, April 18, 1759, No. 29 (2 florins 5, Van Haaften).

790*j.* **A Portrait, apparently of a Soldier.**
31 inches by 24 inches.

In the collection of George III., King of England; in the inventory of 1760-70. Noted by L. Cust.

790*k.* **A Man, with both Hands.**—[Pendant to 887*f.*]
42 inches by 32½ inches.

Sale.—G. Hoet, The Hague, August 25, 1760 (Terw. 225), No. 49 (210 florins, with pendant, Yver).

790*l.* **Portrait of an Old Man.**

Mentioned by Dutuit, p. 4.

Sale.—Comte de Vence, Paris, February 9, 1761 (50 francs).

790*m.* **Portrait of a Man.**—Half-length.
10 inches high.

Sale.—(Supplementary) G. and W. van Berckel, Amsterdam, March 24, 1761, No. 96.

791. **A Man with a Sword in his Left Hand.**—With a sash over the right shoulder. Well painted.
26½ inches by 23½ inches.

Sale.—D. Smith, Amsterdam, July 13, 1761, No. 24 (65 florins, Yver).

791*a*. **An Old Man.**—[Pendant to 888*a*.]
7½ inches by 6 inches.

Sale.—D. Smith, Amsterdam, July 13, 1761, No. 37 (71 florins, with pendant, Conow).

792. **A Merchant.** Sm. 255.—Half-length. In a three-quarter view, wearing a dark velvet cap. Of the early period.
Canvas, 33 inches by 25½ inches.

Sale.—Gaillard de Gagny, Paris, March 29, 1762, No. 10 (601 francs).

792*a*. **A Bearded Man.**—Half-length. He sits bare-headed, seen in a three-quarter view, in an arm-chair. His black costume is adorned with embroidery. Round the neck is a ruff. One hand is gloved.

Sale.—Gaillard de Gagny, Paris, March 29, 1762, No. 11.

793. **A Man with a Cap.**—Both hands are seen.
Canvas, 29 inches by 24½ inches.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764 (Terw. 358), No. 20—but No. 18 of the original catalogue—(82 florins).

793*a*. **A Portrait.**—Well painted.
Canvas, 30 inches by 24½ inches.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764 (Terw 359), No. 22 (50 florins).

793*b*. **An Old Man, with both Hands.**

Sale.—Willem van Wouw and others, The Hague, May 29, 1764, No. 41 (13 florins 10, with No. 42, "An Old Woman," 917).

793*c*. **Portrait of a Man (a Nobleman).**—[Possibly identical with 730.]
32½ inches by 27 inches.

Sale.—Pictures from the collections of Cardinal Mazarin and the Prince de Carignan, Duc de Valentinois, London, February 26, 1765, first day, No. 63.

793*d*. **Portrait of a Man.**
Panel, 39 inches by 31½ inches.

Sale.—Prince de Rubempré, Brussels, April 11, 1765 (Terw. 403), No. 113 (290 florins).

793*e*. **A Man with a Ruff.**—Half-length. Well painted. [Pendant to 889*f*.]
Dated 1635; oval, 8 inches by 6½ inches.

Sales.—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 8 (51 florins, with pendant, Yver).
Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 601), No. 72 (65 florins with pendant).

793*f*. **A Bearded Man with a Hat.**
Canvas, 29½ inches by 25½ inches.

Sale.—Antwerp, September 1, 1767 (Terw. 641), No. 36 (12 florins).

793*g*. **A Man of about Sixty.** Sm. 402.—He has a strongly marked and intelligent face, a moustache and imperial, and short curly hair. He is seen in full face, wearing a cloak and a medal attached to a gold chain.

The original is lost. Described by Sm. from a print by G. F. Schmidt, dated 1768.

793*h*. **A Man of about Twenty-five.** Sm. 416.—He is seen almost in full face, with the face in half-shadow. He has bushy hair, and wears a dark velvet cap and a fur cloak, under which is seen his hand.

The original is lost. Described by Sm. from a print by G. F. Schmidt.

794. [Identical with 738.]

794*a*. **Portrait, with both Hands.**—In Eastern dress.
Canvas, 48 inches by 28½ inches.

Sale.—Amsterdam, May 8, 1769, No. 67 (300 florins, Hostein; bought in, according to J. van der Marck).

795. **A Man of Rank.**—Three-quarter length. He is seen almost in full face, in an arm-chair. He wears a hat, a large cloak, and a great ruff. The left hand, with a ring on the forefinger, rests on a table, upon which is an open book. The right hand leans on the arm of the chair. Exceptionally good and strongly painted. Not an original, according to a MS. note by J. van der Marck.
Canvas, 44½ inches by 36½ inches.

Sale.—Amsterdam, October 4, 1769, No. 11 (11 florins 10, De Pester).

796. **An Old Man with a Tall Hat.**—Half-length. Seen in full face. Round the neck is a flat collar. Good and clearly painted.
Canvas, 27 inches by 20½ inches.

Sale.—F. W. Baron van Borck, Amsterdam, May 2, 1771, No. 5 (55 florins, Yver).

797. **A Young Man with a Hat.** Sm. 259.—Half-length. Full of light. [Possibly identical with 789*c*.]
Panel, 28½ inches by 22½ inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 173 (225 florins, P. Locquet).

798. **A Man in Black.** Sm. 257.—Half-length. He wears a large slouch-hat and a full white ruff. [Pendant to 890.]
Panel, 28 inches by 21½ inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 174 (325 florins, with pendant, J. Yver).

798*a*. **A Man with a Hat.**—Half-length; life size.
Canvas, 26½ inches by 21½ inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 175 (175 florins, P. Fouquet).

798*b*. **An Old Man with a Grey Beard.**—He looks heavenwards with a rapt expression. Painted by A. van Dijck, according to some.
Panel, 13 inches by 11 inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 176 (92 florins).

799. **A Youth in a Handsome Spanish Costume.** Sm. 256.—Half-length. He wears a blue velvet cloak and an embroidered coat and a hat. One of the most highly finished pictures by the master.
Panel, 11 inches by 9 inches.

In the collection of G. Braamcamp, Amsterdam, 1752 (Hoet, ii. 508).
Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 177 (261 florins, A. van Aalst).

799*a*. **Half-Length of a Youth in an Artistic Light.** Wb. 495.—Called Count Wallenstein, but looking very like Rembrandt. He sits turned half-left, but turns his head to the front and gazes to the left. His right hand is on his hip, his left hand on a stick. He has short curls, and wears a gorget and a sash. Painted about 1632.

The original is lost. Engraved in mezzotint in 1772 by J. R. Smith, from a picture attributed to Dou. Wurzbach justly remarks that the print seems to have been engraved after an early work of Rembrandt. The head alone was etched by C. Hess as the work of Rembrandt.

799*b*. **A Youth.**—Half-length; seen in full face. Of the early period. [Pendant to 892*a*.]
Panel, 7½ inches by 6½ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 50.

799*c*. **A Bearded Man.**
7 inches by 5½ inches.

Sale.—Jacobs, Brussels, June 24, 1774, No. 55 (32 francs).

799*d*. **A Man with a Hat and a Lace Collar.**—Half-length; life size.
Oval panel, 26½ inches by 21½ inches.

Judging from the dimensions, it may be identical with 732 (Boston), 737 (Dublin), or 769 (Moore, New York).
Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 82.

800. **A Man with a Velvet Cap.**—Half-length. Profile. He wears a richly trimmed cloak. Well painted.
Panel, 25½ inches by 18 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 172 (146 florins, Ploos van Amstel).

800*a*. **An Old Man in a Black Cloak.**—With a gold chain.

26½ inches by 21 inches.

Sale.—Baroness de Boonem, Brussels, July 15, 1776, No. 3 (160 francs).

800*b*. **A Young Man with a Velvet Cap.**—Half-length. The head is seen in full face. He wears a cloak trimmed with fur. Well painted.

Sale.—Amsterdam, November 6, 1776, No. 64 (25 florins, De Borch).

801. **A Man with a White Beard.**—His gloves are in his clasped hands.

Panel, 20 inches by 16 inches.

Sale.—Prince de Conti, Paris, April 28, 1777 (600 francs).

801*a*. **A Laughing Portrait.**—Fine colour.

Panel, 17 inches by 14 inches.

Sale.—The Jesuit House, Antwerp, May 20, 1777, No. 71.

801*b*. **A Man seated in an Arm-Chair.**—Three-quarter length; life size. Uncommonly fine, powerful, finished, and natural; of the artist's best period.

Sale.—Jacob Spex and others, The Hague, May 21, 1777, No. 6.

801*c*. **An Old Man with a Black Beard.**—He sits in an arm-chair, resting his left arm on it. He holds a book. In the Italian manner, strongly lighted, and fine in every respect.

Canvas, 46 inches by 36½ inches.

Sale.—L. Merens, Amsterdam, April 15, 1778, No. 91 (70 florins, Fouquet).

802. **A Man of Rank.** Sm. 254.—Half-length. He is in black, with a tall, broad-brimmed hat, and a linen collar with hanging tassels. He sits in an arm-chair, resting his left hand on the chair-arm, and grasping the knob with his right. At one side stands a table covered with a Turkey carpet. On the other side, his stick, hat, and cloak hang on the wall. In front stands a sword. Strong light. He has a grave expression. [Possibly identical with 790.]

Dated 1649; canvas, 59 inches by 46 inches.

Sale.—Servad, Amsterdam, June 25, 1778, No. 81 (280 florins, Yver).

802*a*. **A Youth.**—[Pendant to 894*e*.]

Canvas, 22½ inches by 20 inches.

Sale.—Middelburg, April 20, 1779, No. 100.

802*b*. **Portrait of a Man.**—Three-quarter length. Well painted.

Panel, 25½ inches by 20 inches.

Sale.—W. Cloens, Dordrecht, April 19, 1780, No. 1.

802*c*. **A Dutch Official.**

Sale.—London, 1781 (£110, Colby).

803. **A Man of about Forty.** Sm. 261; Wb. 465; Dut. 269.—He sits, seen in full face, in an arm-chair, holding a large slouch-hat in his

left hand. He has curly hair, a moustache, and pointed beard. He is in black, with a white ruff. His left arm is hidden in his cloak. [Pendant to 897.]

Dated 1634; canvas, 45 inches by 34 inches.

Etched—but unfinished—by Josi.

Sale.—De Sainte Foy, Paris, April 22, 1782 (2380 francs, with pendant).

803*a*. **An Old Man with Grey Hair.**—Half-length; life size. He is in black with a black cap. Finished, vigorous, and tasteful. [Possibly identical with 387 or 404.]

Panel, 29½ inches by 23½ inches.

Sale.—Amsterdam, July 17, 1782, No. 86.

803*b*. **Portrait of a Man.**—In full face. Golden in tone.

21 inches by 11 inches.

Sale.—Antwerp, July 5, 1784, No. 43 (41 florins, La Faille).

803*c*. **A Burgomaster.**—[Possibly identical with 824*b*.]

In the collection of Baron St. Julien.

Sale.—T. Hudson, London, January 28, 1785 (£120 : 15s., Lord Petre).

803*d*. **A Young Man with Fair Hair.**—Half-length, with the right hand visible. He is in brown. Painted lightly; true and powerful in colour.

Canvas, 25½ inches by 22 inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 436 (36 francs, Huybrechts).

803*e*. **A Young Man with a Plumed Hat.**—Half-length. Clear in tone.

Panel, 16½ inches by 12½ inches.

Sale.—De Brouwer the younger, Brussels, July 31, 1788, No. 9 (128 florins).

803*f*. **A Man holding his Hands on his Breast.**—Half-length.

Canvas, 38½ inches by 29 inches.

Sale.—J. B. Horion, Brussels, September 1, 1788, No. 178 (45 florins, Le Brun).

804. **A Man.** Sm. 265.—He is seen in a three-quarter view. His long curls fall on his shoulders. He wears a turned-up hat, a dark costume, and a white frill. A cloak covers his right shoulder and arm; his gloves are in his left hand. [Pendant to 900.]

Canvas, 37 inches by 31 inches.

Sale.—Coclers, Paris, February 9, 1789 (9000 francs, with pendant).

804*a*. **A Bearded Man with a Large Hat and a Collar.**

Canvas, 25½ inches by 20½ inches.

Sale.—J. W. Lormier, Rotterdam, March 30, 1789, No. 5.

804*b*. **A Half-Length.**

Signed, "Rembrandt"; 35 inches by 23 inches.

Sale.—James Hazard, Brussels, April 14, 1789, No. 87 (78 francs).

805. **A Man with a Gold Chain and a Medal.** Sm. 267.—He is seen in full face. He has a long beard and is in black, with a red velvet cap.

Canvas, 28 inches by 24 inches.

Sale.—Le Brun, Paris, 1791 (1501 francs).

806. **A Man with Chestnut-Brown Hair.** Sm. 268.—He is seen in a three-quarter view. He has a moustache. He wears a turned-up hat with a broad brim, a black cloak, and a lace collar. [Cf. 819.]

Panel, 32 inches by 25½ inches; but 30 inches by 24 inches, according to Sm.

Sale.—Duc de Choiseul-Praslin, Paris, February 18, 1793 (3001 francs, according to C. Blanc, ii. 159; but 5201 francs, according to Sm.).

806*a*. **A Peasant with a White Neck-Cloth.**

12½ inches by 10 inches.

Sale.—Brussels, November 4, 1793, No. 4 (8 francs).

806*b*. **A Young Officer.**—A small picture. True to life and elegant.

Sale.—C. A. de Calonne, London, March 23, 1795.

807. **A Young Man.**—Seen in full face. Lively colour; juicy, broad, and spirited.

Panel, 8 inches by 7 inches.

Sale.—Antwerp, October 2, 1797, No. 7.

807*a*. **A Man in Antique Dress.**—Wearing a hat.

Panel.

Sale.—J. H. Quinkhart and J. Koller, Amsterdam, December 19, 1798, No. 11 (2 florins 5).

808. **A Lawyer.** Sm. 286.—Seated in an arm-chair. Spirited in style.

Sale.—Lord Crawford, London, 1806—but, according to Sm., Crawford, London, 1801—No. 20 (£61 : 19s., Green); *see* Buchanan, ii. 184.

809. **A Richly Dressed Young Man.**—With a plumed cap. [Pendant to 471*i*.]

8½ inches by 6½ inches.

Engraved in line and in mezzotint.

Sale.—François Pauwels, Brussels, August 22, 1803, No. 77 (1860 francs, with pendant, Couway); *see* C. Blanc, ii. 214.

809*a*. **Portrait of a Man.**—Half-length. Effective.

Panel, 20½ inches by 15 inches.

Sale.—Amsterdam, September 7, 1803, No. 141 (5 florins).

809*b*. **A Man in Black.**—Half-length. He has a lace collar and holds his gloved left hand on his breast. Masterly and powerful.

Signed, "Rembrandt."

Sale.—J. G. Pruyssenaar, Amsterdam, February 27, 1804, No. 125 (6 florins).

810. **A Man seated in an Arm-Chair.**—Half-length. He leans one arm on the chair-arm, and holds one glove in his hand. He wears a black coat, a white collar, and a black hat. Effectively lighted.
Canvas, 29 inches by 24 inches.

Sale.—D. Mansveld, Amsterdam, August 13, 1806, No. 152 (176 florins).

811. **A Man in Black.**—He holds a watch in his right hand. Finished in style. [Pendant to 904.]
Oval panel, 39 inches by 31 inches.

Sale.—Macalester Loup, The Hague, August 20, 1806, No. 95 (495 florins, with pendant).

812. **A Man seated in a Chair.** Sm. 295.—He rests his left hand on the chair-arm. He is in black, with a full white ruff fastened in front with two tassels. The flesh-colour is strong; broad in style.
Canvas, 39 inches by 32½ inches.

Sale.—Pierre de Grandpré, Paris, February 16, 1809 (6150 francs, Henry); *see* C. Blanc, ii. 261.

812*a*. **A Man of Rank.**—He rests his hand on the chair-arm. Fine colour.
Canvas, 28½ inches by 23½ inches.

Sale.—Amsterdam, April 22, 1809, No. 109 (179 florins).

813. **Portrait of an Old Man.**

It is uncertain whether two or more of the following were identical:
Sales.—Amsterdam, November 8, 1734, No. 8.
Jan de Gise, Bonn, August 30, 1742, No. 172.
Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 208), No. 111 (41 florins, Van Spangen).
Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 208), No. 112 (24 florins, Hoet); with a collar.
Haarlem, April 26, 1811, No. 97.

813*a*. **A Man of about Forty.**
Panel, 6 inches by 14½ inches (?).

Sale.—F. D. O. Boijmans, Utrecht, August 31, 1811, No. B. 80.

813*b*. **Portrait of a Nobleman.**

In the Salvaletti collection.
Sale.—London, 1812 (£420, Hill).

813*c*. **Portrait of an Old Man.**—[Pendant to 905*g*.]
Panel, 12½ inches by 9½ inches.

Sale.—Dr. Lachtmans, Rotterdam, April 20, 1816, No. 123 (61 florins, with pendant, De Lelie).

813*d*. **A Man in Antique Dress.**—Half-length.
Panel, 21½ inches by 16½ inches.

Sales.—A. van der Werff van Zuidland, Dordrecht, July 31, 1811, No. 84 (10 florins, Van Strij).
R. van den Santheuvel and J. van Strij, Dordrecht, April 24, 1816, No. 40.

813*e*. **Portrait of a Man.**—The colouring is true to life.
25½ inches by 22½ inches.

Sale.—H. Hoogers, Nymwegen, June 7, 1816, No. 90.

813*f*. **An Elderly Man with a Velvet Cap.**—He is in black.
Panel, 22½ inches by 18½ inches.

Sale.—J. F. Wolschot, Antwerp, September 1, 1817, No. 16.

814. **A Young Man.**—Wearing a gold chain and a velvet cap with a white plume. Strong and broad in style.
Panel, 26½ inches by 21 inches.

Sale.—J. A. Snijers, Antwerp, April 27, 1818, No. 6.

814*a*. **A Man in a Sort of Turban and Armour.** Sm. 299.—Full length, holding a stick.
Panel, 25 inches by 20 inches.

Sale.—Le Rouge, Paris, April 27, 1818 (2400 francs).

814*b*. **A Man with a Hat.**
Panel, 19 inches by 17 inches.

Sale.—Amsterdam, November 2, 1818, No. 63 (100 florins, Brondgeest).

814*c*. **Portrait of a Man.**
Canvas, 20½ inches by 16 inches.

Sale.—The Hague, June 6, 1820, No. 64.

815. **A Young Man at a Window.**—Half-length. His hand rests on a cushion. He wears a red velvet cap with a string of pearls, a white satin doublet, a cloak thrown loosely over the left shoulder, and a gold chain on his breast. Broad in style; well preserved.
Signed at foot with the monogram, and dated 1656; canvas, 30 inches by 24 inches.
In the Vlassoff collection, Moscow, 1821 catalogue, supplement, p. 30.

815*a*. **An Old Man.**—Expressive. Especially well lighted.
Panel, 16½ inches by 15 inches.

Sale.—Amsterdam, October 30, 1823, No. 231 (1 florin 10).

816. **A Man with a Three-Cornered Hat.**—With a collar, and long brown hair. Expressive and broad in style.
Panel, 20 inches by 15 inches.

Sale.—Amsterdam, October 30, 1823, No. 232 (83 florins).

816*a*. **An Old Man.**—Fine in colour.
Panel, 28 inches by 24 inches.

Sale.—The widow of J. P. de Monté, Rotterdam, July 4, 1825, No. 103 (18 florins 10, Van Eijck).

816*b*. **Portrait of a Rabbi.**

It is uncertain whether the following were identical :
In the Vandergucht collection.
Sale.—J. F——, London, 1825 (£168, Martin).

816*c*. **A Man with Long Hair and a Cap.**—The hand is in a harmonious half-shadow ; the head is in golden light. Painted broadly and strongly in the master's last manner.
Canvas, 27 inches by 25 inches.

Sale.—Vivant Denon, Paris, 1826, No. 105.

817. **A Youth.** Sm. 270.

It is uncertain whether two or more of the following were identical :
Sales.—Amsterdam, October 10, 1742 (Hoet, ii. 69), No. 50 (4 florins 5).
C. A. de Calonne, London, March 23, 1795, No. 78 of the third day (£110 : 5s.) ; Buchanan, i. 235. Half-length.
F. D. O. Boijmans, Utrecht, August 31, 1811, No. C. 74.
Amsterdam, December 3, 1827, No. 73 (1 florin, Huybrechts).

818. **Portrait of a Man.**
Panel, 9½ inches by 8 inches.

Sale.—Amsterdam, April 13, 1829, No. 138 (50 florins, Roos).

819. **A Man with a Brown Beard.** Sm. 320.—Seen in full face. He wears a brown coat, a white frill with two tassels, and a large slouch-hat.
Panel, 16 inches by 12½ inches.

Etched by N. Dupuis the younger [after a picture then in the collection of Anthony Cousin, according to Sm. 268 ; but this was 642 ; cf. 806].
Sale.—Lord Gwydyr, London, May 8, 1829 (£110 : 5s.).

819*a*. **An Old Man.**—Half-length. Well painted.
Canvas, 28 inches by 24½ inches.

Sale.—J. A. van Dam, Dordrecht, July 1, 1829, No. 104 (54 florins, bought in).

819*b*. **Portrait of a Man.**—Well painted.
Panel, 24 inches by 18 inches.

Sale.—Rotterdam, April 26, 1830, No. 56 (51 florins).

820. **An Old Man with Dark Hair.** Sm. 331 ; Dut. 308.—He is seen in full face, and has dark hair and a short beard. He wears a slouch-hat, a brown coat, and a white frill tied in front with strings and tassels. Almost the whole face is in shadow. "Painted in a broad and free manner" (Sm.).
Dated 1644 ; canvas, 30 inches by 24½ inches.

Exhibited at the British Institution, London, 1821, No. 78.
Sale.—G. J. Cholmondeley, London, 1831 (£56 : 14s.).

820*a*. **A Man with a Gorget.**—He has curly hair and wears a ring in his right ear. Powerful and broad in style.

Panel, 9 inches by 7½ inches.

Sale.—Amsterdam, January 3, 1831, No. 58 (20 florins, Roos).

821. **A Man of about Fifty.** Sm. 333; Wb. 478.—He is seen in a three-quarter view. He has a thin face, with auburn hair, a scanty beard, and a moustache. He wears a large hat, a pendent white collar edged with lace, a black silk doublet, and a short black cloak which he holds in front with his left hand. His right hand, with a sapphire ring on the forefinger, is on his breast. Clear background.

Signed, and dated 1641; canvas, 50 inches by 38 inches.

Imported into England by Chaplin.

Sale.—Thomas Emmerson, London, June 1832 (£288 : 15s.).

822. **A Man with Strong Features,** called "Rembrandt's Father." Sm. 403.—He is seen in full face. He has a short shaggy beard. He wears a large slouch-hat, a doublet buttoned in front, and a small pendent white collar.

Engraved by John Greenwood (1727-92), and by J. de Frey.

In the collection of William Baillie, when engraved by Greenwood.

823. **A Young Man with a Cap.** Dut. 350; Wb. 492.—Seen in full face.

Signed, "Rembrandt 1667."

Mentioned by Vosmaer, p. 565; Dutuit, p. 58.

Sale.—Count C. W. van Renesse Breidbach, Antwerp, October 1, 1835.

824. **A Man standing, with a Stick in his Left Hand.** Sm. 246.—About thirty-five. He is seen almost in full face. He has a thin, strongly marked, intelligent face, with a moustache and beard. He wears a large hat and a dark brown dress with a pendent white collar.

Canvas, 34 inches by 25 inches.

In the collection of Baron Verstolk van Soelen, The Hague, 1836, according to Sm.; no longer there in 1846.

In the collection of Thomas Baring, London, according to a MS. note by Sm. in his own copy of his catalogue.

824*a*. **A Youth.** Sm. 337.—He is seen in full face, seated, with his hands clasped and resting on a table. He has strong features. He wears a red cap and a green jacket. "Painted in a bravura manner" (Sm.).

In the collection of Earl Spencer, Althorp, 1836 (Sm.); not now there.

824*b*. **A Scholar.** Sm. 361 and Suppl. 10.—About thirty-five. Three-quarter length. He is turned to the left but looks round at the spectator. He sits in an arm-chair, resting his left hand on the chair-arm, and with his right hand turning a leaf of a large book which lies before him on a table with a cover. A row of books stands on the table. He has long dark curls, a moustache, and imperial. He wears a small cap, a plain linen collar and a black coat. [Possibly identical with 803*c*.]

Canvas, 39 inches by 33 inches.

Etched by T. Worlidge [1700-66], in the collection of T. Hudson.

Exhibited in the British Institution, London, 1834, No. 74.
In the collection of T. Hudson, London.
Sale.—Sir Charles Bagot, London, 1836 (£30 : 9s.)—according to Sm., who adds: "The price is sufficient evidence of the inferiority of the picture, rendered doubtful by injudicious cleaning and doubtful restoration."

825. **Portrait of a Man.**
26½ inches by 21 inches.

Sale.—Comte C——, Paris, April 18, 1841.

826. **A Well-Dressed Man.**—He sits in a chair, resting his arm on the back and holding a little book in his hand. He wears a hat. Broad in style.
Panel, 28 inches by 21½ inches.

Sale.—Amsterdam, December 20, 1841, No. 40.

827. **Portrait of a Man.** Wb. 452.—Half-length; life size. Masterly in style.
Dated 1632; 25½ inches by 20½ inches.

Mentioned by Vosmaer, p. 496.
Sales.—W. B. van der Kooi, Leeuwaarden, May 1, 1837, No. 109 (bought in).
W. B. van der Kooi, Leeuwaarden, April 10, 1846, No. 27 (52 florins, De Sala).

827*a*. **A Dutch Admiral.**

Exhibited at the British Institution, London, 1847, No. 45.
In the collection of George Folliott.

827*b*. **A Dutch Merchant.**

Sale.—S. Rucker, London, 1852 (£299, Nieuwenhuys).

827*c*. **A Young Man with Rich Fair Hair.**—Seen in a three-quarter view. He has black eyes and is bare-headed.
Panel, 14½ inches by 13 inches.

Sale.—The widow of J. H. Molkenboer, born Schenkhuyzen, Amsterdam, September 6, 1853, No. 18 (310 florins, Van Houten).

827*d*. **Portrait of a Man.**—Golden in tone. [Possibly identical with 767.]
In the collection of Lord Northwick, Thirlestane House, Cheltenham, 1854; *see* Waagen, iii. 207.

828. **An Old Man with a Bald Head.**—He wears a black cap from under which stray a few hairs. His beard is white. His eyes gleam. His features are serious and thoughtful.
Canvas, 27½ inches by 24 inches.

In the collection of Baron van Rijnsberg.
Sale.—Thijssen, Paris, December 20, 1856, No. 32 (1500 francs).

829. **A Man in Black.** Dut. 352; Wb. 173.—He wears a broad-brimmed black hat and a white collar with two tassels. Very broad in style; the hands, especially the right, are merely indicated.

Signed, and dated 1667.

Mentioned by Dutuit, p. 58 ; Waagen, iv. 281.
In the collection of Sir Culling Eardley, Belvedere, Erith, 1857.

830. **An Old Man with a White Beard.**—Half-length. He has a moustache and a white beard ; his face has an energetic expression. He wears a black fur cloak and a black velvet cap ; on his doublet a decoration hangs from a sash. Strong light falls from the right. Grey background. Almost entirely painted in two tones.

Canvas, 23 inches by 20 inches.

Sale.—H. G. Nahuys van der Burgst, Antwerp, September 13, 1858, No. 40.

830*a*. **A Man with a Black Hat.**

Canvas, 31 inches by 24½ inches.

Sale.—Count von Brabeck, Count Andreas von Stolberg, Hanover, October 31, 1859, No. 215.

830*b*. **A Young Man with a Black Cap and White Plume.**

Panel, 10 inches by 8 inches.

Sale.—The widow Van Griensven-Berntz, The Hague, April 25, 1862, No. 80 (76 florins).

830*c*. **A Man in a Silk Coat.** Dut. 313 ; Wb. 485.—With a black cap and gold chain.

Signed, and dated 1646.

Mentioned by Vosmaer, p. 541 ; Dutuit, p. 57.
Sale.—J. F. Fordham, London, June 1863 (£231, White, bought in).

830*d*. **An Aged Man.** Wb. 423.—Almost three-quarter length. Yellowish lights and black shadows. Too broad in handling and in expression of character. Late.

Signed.

In the Buturline collection, Petrograd, 1864 (Waagen).

831. **A Man with a Laughing Face.**—Half-length. His breast is covered with rich armour. He has a black cap. His beard and hair are almost white.

Canvas, 24½ inches by 19½ inches.

In the Ostellan collection, Paris, No. 15.
Sale.—Delessert, Paris, March 15, 1869, No. 74 (5100 francs).

831*a*. **Portrait of a Man.** Bode 292 ; Dut. 442 ; Wb. 297.—Half-length. Wrongly regarded as a portrait of the painter.

Exhibited in the Palais Bourbon, Paris, 1874, No. 408.
Then in the collection of the Prince de Chalais, Paris.

832. **Portrait of a Man.**

It is uncertain whether two or more of the following were identical :

In the collection of Cornelis Rutgers, Amsterdam ; in the inventory of his effects, November 4, 1638. *See* Hofstede de Groot, *Urkunden*, No. 62.

In the collection of the widow of J. Meurs, Amsterdam; in the inventory of May 17, 1678 (valued at 10 florins). *See* Hofstede de Groot, *Urkunden*, No. 345.

Sales.—Jan van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 202), No. 41 (16 florins 10).

Quirijn van Biesum, Rotterdam, October 18, 1719 (Hoet, i. 226), No. 197 (16 florins); a small picture.

Anthony Deutz, Amsterdam, March 7, 1731 (Hoet, i. 361), No. 6 (52 florins).

Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 419), No. 175—but No. 176 of the original catalogue—(12 florins 10).

Cornelis van Essen, Amsterdam, February 21, 1736, No. 112; a small picture.

Ben. Johan Furly, Rotterdam, March 31, 1739, No. 40 (5 florins, Bennekom).

Hendrik Kerfbijl, Amsterdam, April 6, 1746 (Hoet, ii.177), No. 3 (80 florins).

F. Decker, Haarlem, August 29, 1752, No. 34.

Willem van Haansbergen, The Hague, June 19, 1755, No. 67 (6 florins 10, Wannaar).

Amsterdam, December 16, 1760, No. 24 (2 florins 5, Hals).

G. van Oostrum and others, The Hague, September 23, 1765 (Terw. 429, No. 57 — but No. 24 of the original catalogue — (18 florins, Harsevoort).

Sir Joshua Reynolds, London, March 11, 1795 (£24 : 3s.).

Sir Joshua Reynolds, London, March 11, 1795 (£48 : 6s.).

In the collection of the Duc d'Orléans, brought by Chaplin to England, 1798 (valued at £210); *see* Buchanan, i. 196.

Sales.—Amsterdam, October 5, 1813, No. 19 (14 florins 10, Poster).

Amsterdam, November 2, 1829, No. 98 (10 florins, Gruyter); panel.

Parks, Brussels, May 4, 1835, No. 300.

In the collection of R. A. Brugmans; exhibited at Amsterdam, 1845, No. 73.

Sales.—(supplementary) Antwerp, September 7, 1846, No. 3 and No. 24 (a sketch).

London, 1848 (£183 : 15s.); richly dressed.

Exhibited at Manchester, 1857, No. 689; lent by Dr. Lee.

Exhibited in the British Institution, London, 1866, No. 102; lent by Lord Lindsay.

Sale.—Versailles, January 20, 1875, No. 22 (put in at 7000 francs).

833. **A Man in a Red Doublet.** Sm. Suppl. 25.—About thirty. Half-length. He is seen in a three-quarter view. On his breast is a heavy gold chain, fastened by a wrought clasp. He has a slight moustache. His thick curly black hair is covered by a deep red velvet cap adorned with white feathers and gold stripes. The cap throws the forehead into half-shadow; the lower part of the figure is in light. Round the neck is a white collar; the cloak is brown. "A vigorously painted work" (Sm.).

Signed, "R. F."; panel, rounded at top, 24 inches by 19½ inches.

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sales.—D. van der Schrieck, Brussels, April 8, 1861, No. 85 (1030 francs).
A. Oudry, Paris, April 17, 1869, No. 53.
Ruelens, Brussels, April 17, 1883, No. 221.

833*a*. **A Young Man of Dignified Appearance.** Sm. 336, and Suppl. 29; Wb. 472.—About twenty-eight. He is seen in a three-quarter view. He has dark curly hair, a moustache, and imperial. He wears a high red velvet cap, adorned in front with a tassel. His brown cloak has a fur collar with various gold ornaments. To judge from the description, it is related to the portrait of the painter, of 1634, in the Louvre (567). [Cf. 591, 601.]

Signed, and dated 1637; oval panel, 28 inches by 22 inches.

Mentioned by Vosmaer, p. 515; Dutuit, p. 17.

Sales.—Lady Stuart, London, 1841 (£157 : 10s., Kalkbrenner); it was in her collection, 1836 (Sm.).
Frédéric Kalkbrenner, Paris, January 14, 1850 (2000 francs).

It had long been in England when Dutuit noted it, in 1885.

834. **A Man at a Window.**—Half-length. He leans his head on his right hand. His left hand is gloved. His curly chestnut-brown hair is covered by a plumed cap. He has a slight moustache. He wears military uniform with a gorget and slashed sleeves. If this is identical with the portrait of a young man in the collection of Thomas B. Walker, Minneapolis, it is the work of F. Bol.

Canvas, 36 inches by 30 inches.

Sales.—J. L. de Dufresne, Amsterdam, August 22, 1770, No. 269.
E. Secrétan, Paris, July 1, 1889, No. 153.

834*a*. **A Man with a Red Cloak.**—With a hat.
Panel, 14½ inches by 11 inches.

Sale.—London, November 24, 1900, No. 31.

834*b*. **A Man in Black.**—With a red velvet cap.
Panel, 26 inches by 21 inches.

Sale.—Huth and others, London, March 19, 1904, No. 140.

834*c*. [Identical with Maes, 408; not by Rembrandt.]

834*d*. **A Burgomaster.**—In black with a broad-brimmed hat.
Panel, 14½ inches by 12 inches.

In the collection of William Beckford, Fonthill Abbey.
Sale.—James Orrock, London, June 4, 1904, No. 294.

834*e*. **An Old Man in a Yellow Cloak.**—He holds his hands before him.

Signed, and dated; 29 inches by 23½ inches.

Sale.—London, May 6, 1905, No. 123.

834*f*. **A Man in a Dark Costume.**—With a broad-brimmed hat.
28½ inches by 24 inches.

Sale.—London, May 8, 1905, No. 111.

835. **An Old Man.** Sm. 383.—He is seen in full face. He has a moustache; his bald head is partly covered with a low cap. He wears a cloak with a fur border and a neck-cloth.

The original is lost. Described by Sm. from a print by S. Savery.

836. **An Old Man.** Sm. 384.—Half-length.
Dated 1633.

The original is lost. Described by Sm. from a print by H. De Thier.

836*a*. **A Portly Man.** Sm. 385.—He is seen in full face. He has a moustache and imperial. He wears a black cap, a large cloak hiding his arms, and a white pleated shirt.

The original is lost. Described by Sm. from an anonymous print.

837. **A Young Man seated.** Sm. 389.—He is seen in a three-quarter view, seated, leaning his arm on a ledge in front. He has an animated face and bushy curling hair. He wears a low fur cap and a rich cloak. To judge from the print, the picture was by F. Bol, rather than by Rembrandt.

The original is lost. Described by Sm. from a print by G. F. Schmidt.

838. **A Young Man with a Plumed Cap.** Sm. 448.—[Possibly identical with 431.]

The original is lost. Described by Sm. from a print by W. de Leeuw.

839. **A Man of about Fifty.** Sm. 449.—He is seen in a three-quarter view. He has a remarkably fat face and thick bushy hair. He wears a dark velvet cap and a cloak bordered with fur, which hides his vest and exposes only a small part of his shirt.

The original is lost. Described by Sm. from the print, called "The Burgomaster Six," by R. Houston.

840. **An Old Man holding a Cane.** Sm. 457.—He holds the cane in his right hand and a glove in his left. He wears a cap and a cloak, with a gold chain.

The original is lost. Described by Sm. from a print by Dansell. Also engraved in reverse.

841. **A Man,** called Manasseh Ben Israel. Sm. 476; Dut. 221; Wb. 470.—About thirty-five. He is seen in full face. He has a moustache and beard. He wears a large turned-up hat, a plain doublet buttoned in front, and a cloak with a broad square white pendent collar.
Dated 1636.

Mentioned by Vosmaer, p. 512.
The original is lost. Described by Sm. from an oval print by J. G. Hertel, which has been copied in reverse in a rectangular print by an unknown hand.

842. **A Young Man leaning on a Pedestal.** Sm. 482.

The original is lost. Described by Sm. from a print by Surugue.

843. **Portrait of a Man,** called "L'Ingénieur Anglois." Sm. 484.

The original is lost. Described by Sm. from an anonymous oval etching, with arms and a cypher at the top corners.

844. **A Man with a Mezzetin Cap.** Sm. 485.—Half-length.

Mentioned by Sm. with the note, "Rembrandt e. f."

844*a*. **Portrait of a Man.** Dut. 377.—Half-length. He is seen in full face. He wears a small cap with a clasp and a white plume on his long curls, which fall on his shoulders. He has a moustache and imperial. He wears a cloak, a gorget, a gold chain, and a white cravat. Assigned by Vosmaer to about 1634-36 on account of its resemblance to the etchings, Bartsch 18, 23 [Hind 109, 110].

Panel, 9½ inches by 7 inches.

Mentioned by Vosmaer, p. 505; Dutuit, p. 56.

Engraved in mezzotint by J. E. Haid.

Then in the collection of the elder Haid, Augsburg.

844*b*. **An Officer.** Wb. 461.

Etched by an anonymous hand with the signature, "Rembrandt pinx. 1634."

The original is lost. Described by Würzbach from the print.

845. **A YOUNG WOMAN AT A STONE BALUSTRADE.** Bode 19; Dut. 283; Wb. 352; B.-HdG. 274.—About thirty-five. Half-length; life size. She stands, inclined to the left, and looks at the spectator. She holds her fan in her left hand, which rests on the balustrade. Her brown hair is uncovered and falls in ringlets on her brow. Her figured black silk gown is cut out at the throat and trimmed with rosettes; over it is a triple collar of rich lace, lying flat. She has rich pearls in her ears, on her bosom, round her neck, and on her wrists. A small jewelled medallion is suspended from a black ribbon. Her right hand hangs at her side. She stands in front of a recess with a caryatid to the left; behind her is a dark curtain. Full daylight falls from the front. Corrections are visible on the lower edge, where there was once a table, and there were large buttons on the left sleeve.

Signed on the left at foot, "Rembrandt f. 1639"; cedar panel, 42 inches by 32 inches.

A carefully executed pen-sketch for this picture is in the British Museum Print Room; reproduced, HdG. iv. 88.

Etched by L. Flameng in the *Gazette des Beaux-Arts*, and in Dutuit, iii.

Mentioned by Vosmaer, pp. 170, 520; Bode, pp. 459, 559; Dutuit, p. 54; Michel, pp. 213, 565 [163-4, 440].

Exhibited at Amsterdam, 1872 and 1898, No. 44; Brussels, 1882, No. 216; The Hague, 1890, No. 85; Utrecht, 1894, No. 417.

In the Van Weede van Dijkveld collection, Utrecht.

Exhibited on loan since 1896 in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2022.

846. **A YOUNG LADY WITH FOUR STRINGS OF PEARLS ROUND HER NECK.** Bode 94; Dut. 271; Wb. 89;

B.-HdG. 117.—About twenty-four. Half-length, without hands; life size. She is inclined to the left and looks straight out of the picture. She has regular features, with an amiable expression. She is in deep black with slashed sleeves and a rosette on her narrow girdle. She wears a triple lace collar, fitting close, with a diamond rosette in the centre. There is another rosette in her brown hair, which is dressed high and covered at the back with a lace cap trimmed with pearls. In her ears are diamond pendants. Full light comes rather from the left. In the dark background the brown of the oak panel shows through the paint.

Signed to the right above the shoulder, "Rembrandt f. 1635"; oval oak panel, 30½ inches by 25½ inches.

Mentioned by Vosmaer, p. 508; Bode, p. 405; Dutuit, p. 29; Michel, p. 553 [439].

Exhibited at Amsterdam, 1898, No. 33; Berlin, 1909, No. 106.

Sale.—Frédéric Kalkbrenner, Paris, January 14, 1850 (2850 francs).

In the Städel'sches Kunstinstitut, Frankfort-on-Main; weeded out and sold by auction, Paris, 1882.

In the possession of C. Sedelmeyer, Paris, 1889.

In the collection of Karl von der Heydt, Berlin.

846*a*. **A LADY OF ABOUT FORTY.**—Three-quarter length; life size. She stands, seen in full face but inclined to the left. In her right hand she holds a closed fan in front of her; her left hand hangs at her side, grasping her gown. She wears a black cap and a black gown with a simple close-fitting flowered collar; the frilled sleeves of the chemisette appear below the short sleeves of the dress. In her hair is a double string of pearls; in her ears are pendants with black and white stones. Brown background, illuminated here and there. Painted about 1666.

Canvas, 43½ inches by 36 inches.

In the Schuvaloff collection, Petrograd; sold in 1913.

In the possession of Julius Böhler, Munich.

In the collection of Leopold Koppel, Berlin.

847. **A YOUNG GIRL STANDING IN A ROOM.** B.-HdG. 53.—About eighteen. A small full length. She is seen almost in full face, looking straight before her. She wears a broad ruff, a flat close-fitting cap and wristbands, and a black gown, the sleeves of which have black and purple stripes. She holds up her gown with her left hand, exposing in front a greyish under-garment. To the left, in the sunlit room, is a table with a reddish Smyrna carpet, on which stands an open casket. Behind it is a chair upholstered in green. In front of the table, on the extreme left, a green curtain is drawn back. To the left, at the back of the figure, is a fluted pilaster in the wall. On the right a few steps lead to an open door. Painted about 1630. The sitter appears to be the same as in 853 (Bredius).

Signed, "R."; oak panel, octagonal with added corners, 16½ inches by 14 inches.

Etched by Laguillermie in the catalogue of the Sedelmeyer sale.

Mentioned by Bode in the *Jahrbuch der Königlichen Preussischen Kunstsammlungen*, 1890, xi. 207; Dutuit, p. 19; Michel, pp. 142, 551 [108, 439].

Exhibited at Berlin, 1890, No. 219, and 1909, No. 113; Amsterdam, 1898, No. 14.

Sales.—Six, Amsterdam, 1828.

Le Roy d'Estiolles, Paris, February 21, 1861 (1828 francs).

C. Sedelmeyer, Vienna, December 20, 1872, No. 140 (7000 francs, Posonyi).

In the possession of Posonyi, Vienna.

In the collection of James Simon, Berlin, since 1889.

848. **A YOUNG WOMAN WITH A TRIPLE LACE COLLAR.** Bode 307; Dut. 236; Wb. 320; B.-HdG. 112.—About twenty-five. Half-length, without hands; life size. She is inclined to the left and looks straight out of the picture. She has a pale and delicate complexion and an amiable expression. In her rather fair, short, curly hair is a rosette on the left side; behind it is a pearl comb fastening the hair. Round her neck is a triple string of pearls; in each ear is a pearl. She wears a black gown with slashed sleeves. A long gold chain is twice wound across the bosom and the shoulders, and fastened with a rosette to the lace collar. Full light falls from the left. Uniform greenish-grey background. Painted about 1634. The sitter was formerly identified as Margaretha de Vlaming van Oudtshoorn, second wife of Nicolaes Tulp. [Pendant to 732.]

Oval oak panel, 26½ inches by 21 inches.

Mentioned by Vosmaer, pp. 113, 147, 503; Bode, p. 405; Dutuit, p. 52; Michel, p. 118 [91, 443].

In the collection of Baron de Seillière, Paris.

In the collection of the Princesse de Sagan, Paris; who sold it in 1891 to Cottier.

In the possession of the New York dealer Cottier.

In the collection of Frederick Ames, Boston, whose widow gave it to the Museum in 1893.

In the Boston Museum.

849. **A YOUNG WOMAN WITH A LACE-TRIMMED CAP.** Bode 52; Dut. 252; Wb. 45; B.-HdG. 87.—About thirty-five. Half-length, without hands; life size. She is inclined to the left and looks straight out of the picture. The cap stands out at the side over the black hair, which is combed back. She wears a black flowered silk gown and a ruff, with a double gold chain round her neck. Greenish-grey background. Bright and even daylight falls from the left. Once wrongly called Maria van Reygersberg, wife of Hugo Grotius. [Pendant to 733.]

Signed to the right above the shoulder, "Rembrandt ft. 1633"; oval oak panel, 25 inches by 19 inches.

Mentioned by Vosmaer, pp. 121, 499; Bode, p. 400; Dutuit, p. 26; Michel, p. 139 [106, 437].

In the Royal castle, Salzdahlum; it was there from 1744.

In the Brunswick Gallery, 1910 catalogue, No. 233.

850. **A YOUNG LADY WITH HER HAIR LOOSE, AT A BALUSTRADE.** Sm. 558; B.-HdG. 289.—About thirty-five. Half-length; life size. She stands, inclined to the left, and looks in that

direction. Her left hand, holding a multiple string of pearls, rests on the balustrade of a stairway; her right hand hangs at her side. Her hair, confined at the back in a small cap with a gold edging, and a double string of pearls, falls on either side of her head in loose ringlets. Round her neck is a double string of pearls; on her flat close-fitting collar of fine lace is a diamond brooch. Her flowered black gown has a narrow pink stomacher embroidered with silver and laced with black ribbon across the bosom. She wears broad wristbands richly trimmed with lace. Full light falls from the left at top over the whole figure, which stands out against a dark background, illumined to the right. Once wrongly identified as Margaretha Tulp, wife of Burgomaster Six. [Pendant to 735.]

Signed on the left at foot, "Rembrandt f. 1644"; oak panel, rounded at top, 36½ inches by 29 inches.

Mentioned by Waagen, ii. 335.

Exhibited at the British Institution, London, 1824, No. 58; 1844, No. 56; 1851, No. 91; and 1863, No. 34; at the Royal Academy Winter Exhibition, London, 1899, No. 42.

In the possession of S. Woodburn, London, 1817 [who bought the pair cheaply in a Dutch village, according to Sm.].

In the collection of G. Agar Ellis, London.

In the collection of Lady Dover, 1836 (Sm.); it was in this collection, 1851.

Sale.—Viscount Clifden, formerly Lord Dover, London, May 6, 1893, No. 19 (£7035, Waneworth).

In the collection of Lord Faringdon, Buscot Park.

851. **A YOUNG WOMAN WITH A PINK.** Sm. 569; Bode 64; Dut. 275; Wb. 65; B.-HdG. 182.—About twenty-five. Half-length; life size. She sits, seen in full face, inclined to the right and looking at the spectator. She holds a pink in her gloved left hand. She has wavy hair of a reddish colour, falling on either side of her head, and wears a cap set with pearls. She has a pearl in her ear. Her greenish gown, cut out to a point in front, exposes the pleated chemisette. Round her neck is a string of pearls. A narrow scarf with long fringes falls down her back. Over the left shoulder hangs a dark fur-trimmed cloak. Bright light falls from the left on the right side of the face and on the throat. Brown background. Painted about 1635.

Oak panel, 28½ inches by 23½ inches.

Etched by N. Mossoloff and W. Unger.

Mentioned by Vosmaer, pp. 209, 531; Bode, pp. 422, 566; Dutuit, p. 27; Michel, pp. 213, 552 [164, 437].

In the Electoral Gallery, Cassel, since the 1749 inventory.

In the Royal Gallery, Cassel, 1913 catalogue, No. 238 (old No. 216).

852. **A YOUNG LADY WITH A LITTLE DOG IN HER ARMS.** B.-HdG. 491.—Half-length; life size. She stands, seen almost in full face, turning her head and eyes a little to the left. She wears a handsome red velvet gown, cut low at the bosom with a white kerchief round the opening, and has a fur cloak over her right arm. Dark curls fall on both her shoulders; a few short ringlets are on her high forehead. In her hair is a large diamond; round her throat is a string of pearls; a

large diamond brooch with a pear-shaped pearl as pendant hangs from a thin chain; there are strings of pearls round her arms. Dark background. Full light falls almost from the front. Painted about 1665.

Canvas, 32 inches by 24½ inches.

Mentioned in the report of the Schongauer Society: "On a picture attributed to Rembrandt in the Colmar Museum," Colmar, 1900.

Exhibited at the Kaiser Friedrich Museum, Berlin, 1899; at the Royal Gallery, The Hague, 1900.

Sale.—(Possibly) Jan van Beuningen, Amsterdam, May 13, 1716 (Hoet, i. 202), No. 42 (16 florins).

In the collection of Henri Lebert, who gave it to Colmar in 1842.

In the Colmar Town Museum, No. 211.

853. **A YOUNG GIRL.** B.-HdG. 52.—About seventeen. Half-length, without hands; a little under life size. She sits, inclined to the left, with her face to the front. She wears a close-fitting black dress, a narrow white ruff, and a white cap covering her smooth light brown hair. She has brown eyes and a fresh complexion. Light grey background. The light falls full from the left. Painted about 1630-31. The sitter appears to be the same as in 847 (Simon, Berlin).

Signed to the right at top with the monogram, "R" (the lower bar of the L is erased); oak panel, 22½ inches by 17½ inches.

In the possession of M. H. Colnaghi, London, 1893, when it was regarded by dealers as an Aelbert Cuyp.

In the collection of A. Bredius, The Hague; exhibited on loan since 1893 in the Royal Gallery, The Hague, 1914 catalogue, No. 577.

854. **A FAIR YOUNG WOMAN WITH A DIAMOND STAR BROOCH.** Bode 369; Dut. 327; Wb. 10; B.-HdG. 452.—About twenty, half-length; life size. She sits, inclined to the right, in a red arm-chair. She holds a pink in her left hand, and rests her right hand on the arm of the chair. She has large brown eyes and dull fair hair, gathered at the back into a golden-yellow net. She wears a black furred cloak over a dark gown, cut out square at the throat to show the white chemisette. She wears rich diamond ear-rings. [Pendant to 741.]

Signed, "Rembrandt f. 1656"; canvas, 30 inches by 26 inches.

Mentioned by Vosmaer, p. 581; Bode, pp. 514, 607; Dutuit, p. 34; Michel, pp. 417, 560 [323-4, 430].

It came into the Royal cabinet, Copenhagen, 1732; transferred later to the Museum.

In the Copenhagen Museum, 1904 catalogue, No. 279.

855. **A YOUNG WOMAN WITH HER HANDS CROSSED ON HER HANDKERCHIEF** (officially catalogued as **Portrait of a Woman**). Sm. 501; Bode 179; Dut. 349; Wb. 131; B.-HdG. 499.—About thirty-five. Half-length, with hands; life size. She sits, inclined to the left, looking straight out of the picture. She wears a plain black gown. In her ears are pendants, each with a large pearl. Her dark hair is combed back smoothly and covered with a black cap. The small opening of the gown shows the chemisette at the throat. Dark background. Full light falls from the left on the head and hands.

Signed in the left background, half-way up, "Rembrandt f. 1666"; canvas, 26 inches by 23 inches.

Mentioned by Vosmaer, pp. 368, 565; Bode, pp. 530, 584; Dutuit, p. 32; Michel, pp. 499, 556 [389-90, 431]; Waagen, ii. 240, iv. 62.

Exhibited at the British Institution, London, 1829, No. 73; 1843, No. 10; and 1851, No. 9.

Sale.—De Julienne, Paris, March 30, 1767 [1155 francs, according to Sm.].

In the collection of N. W. Ridley Colborne, 1836 (Sm.).

In the collection of Lord Colborne, who bequeathed it to the nation, 1854.

In the National Gallery, London, 1911 catalogue, No. 237.

856. **A WOMAN OF EIGHTY-THREE** (officially catalogued as **Portrait of an Old Lady**). Sm. 490 and 590; Bode 181; Dut. 238 and 265; Wb. 132; B.-HdG. 106.—Half-length, without hands; life size. She is seen in full face, looking out of the picture. She wears a plain gown of deep black, a narrow ruff, and a white cap with the sides standing out. Light background. Full light falls from the left in front.

Signed to the right above the shoulder, "Rembrandt f. 1634," and inscribed to the left, "AE SVE (the last two letters joined) 83"; oval oak panel, 27 inches by 21 inches.

An old copy is in the collection of the Marquess of Linlithgow, Hopetoun House, Waagen, iii. 311.

Engraved in mezzotint by J. Stolker and inscribed, "Avia"; also by C. H. Hodges. Etched by J. de Frey and Rajon.

Copied in Indian ink by J. Stolker with the apocryphal inscription, "Françoise van Wassenhoven."

Mentioned by Vosmaer, pp. 147, 504; Bode, p. 404; Dutuit, pp. 31, 57; Michel, p. 150 [115-6, 431]; Waagen, i. 264.

Exhibited at the British Institution, London, 1835, No. 50; lent by W. Wells.

Sale.—K. van Winkel and others, Rotterdam, October 20, 1791, No. 6.

In the possession of the Amsterdam dealer Roos.

Sale.—S. Erard, Paris, April 23, 1831, No. 121 (4000 francs); as "Rembrandt's Mother."

In the collection of William Wells, Redleaf, 1836 (Sm.).

Sale.—W. Wells, London, May 12, 1848 (£252, C. L. Eastlake); according to a MS. note by Sm. in his own copy of his catalogue.

In the collection of Sir C. L. Eastlake, London; bought from his widow in 1867 for the National Gallery (for £1200).

In the National Gallery, London, 1911 catalogue, No. 775.

857. **AN OLD LADY IN A WIDOW'S CAP AND A RUFF** (officially catalogued as **Portrait of an Old Lady**). Sm. Suppl. 14; B.-HdG. 493.—Life size, to below the knees. She is seen in full face, looking at the spectator. She sits in an arm-chair, leaning her left hand on the arm, and holding her handkerchief in her right. She has grey hair. She wears a black gown trimmed with fur, with small flat wristbands. Dark background. Full sunlight falls from the left at top, touches the face, and passes across the ruff to the hands. Painted about 1661. Apparently the same woman is represented in 863 (Lady Wantage); *see*

note to that picture. Formerly regarded as the wife of J. Lutma. [Pendant to 393.]

Canvas, 51 inches by 38 inches.

A copy was in the sale :—London, February 15, 1904, No. 80.

Exhibited in the British Institution, London, 1837, No. 121, and 1858, No. 102.

In the collection of Sir W. F. Middleton, Bart., London, 1837.

In the collection of Lady de Saumarez, London ; acquired from Lord de Saumarez in 1899 for the National Gallery with pendant (for £15,050 the pair).

In the National Gallery, London, 1911 catalogue, No. 1675.

858. **A YOUNG LADY OF EIGHTEEN.** Bode 208 ; Dut. 273 ; Wb. 190 ; B.-HdG. 115.—Half-length, without hands ; life size. She is inclined to the left, looking straight out of the picture. She has a small and rather long face with almond eyes, somewhat irregular, but with an amiable expression. She wears a bright black gown, with greenish-gold sleeves and a golden-coloured girdle. She has a triple lace collar, fitting close, under the upper layer of which is seen an ornament depending from a thin gold chain with several strands. In each ear is a pearl. Her black hair is combed back under a cap, which has outstanding cambric side-pieces trimmed with lace. Light greenish-grey background. Pale daylight falls from the front.

Signed to the right above the shoulder, "Rembrandt f. 1634," and inscribed to the left, "A E S V E 18" ; oval oak panel, 24 inches by 20 inches.

Mentioned by Bode, p. 404 ; Dutuit, p. 45 ; Michel, p. 147 [112, 432].

In the collection of the Earl of Ellesmere, Bridgewater House, London.

859. **A YOUNG WOMAN WITH FLOWERS IN HER HAIR.** Sm. 507 ; Bode 211 ; Dut. 268 ; Wb. 191 ; B.-HdG. 113. —About twenty-two. Half-length, without hands ; life size. She is inclined to the left, looking straight out of the picture. She has fresh and attractive features. Her light and very fair hair falls over her brow ; at the sides it is loose and lightly curled ; at the back it is confined with a string of pearls and a rosette, with a small nosegay on the left. She wears a black silk gown, with a greenish-gold girdle and a bow at the waist, and a triple collar of rich lace, over which hangs a double string of pearls from the left shoulder to the bosom, where it is attached by a large rosette. On the left shoulder is a bow. She has diamond ear-rings and, round her neck, a double string of pearls, from which a ring with a large pearl hangs down to a bow on the collar. Full light falls from the left on the head and collar. Dark background. [Pendant to 777.]

Signed to the left above the arm, "Rembrandt f. 1634" ; oval oak panel, 27½ inches by 20½ inches.

Engraved by P. W. Tomkins in the *Stafford Gallery*, iii. 67.

Mentioned by Vosmaer, p. 494 ; Bode, p. 404 ; Dutuit, p. 44 ; Michel, p. 147 [112, 432] ; Waagen, i. 42.

In the collection of the Comte de Merle, 1782 [sold for 1500 francs, according to Sm.].

Sale.—Destouches, Paris, March 21, 1794 (1000 francs).

In the collection of Lord F. Egerton, 1836 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, No. 187.

860. **A YOUNG LADY WITH A FAN.** Sm. 511; Bode 186; Dut. 291; Wb. 139; B.-HdG. 284.—About thirty. Half-length; life size. She stands, seen in full face, at a window-opening, looking at the spectator. She leans her left hand on the window-frame; in the right hand she holds a rich fan, half-open. She has a rather dark complexion. Her fair wavy hair falls low at the sides, but is combed back at the top of her head under a lace cap. She has long ear-rings set with diamonds. Her figured black gown has full slashed sleeves lined with yellow, with a broad white stomacher richly adorned with yellow flowers. The opening of the gown is covered with a fine lace chemisette. She wears a rich lace collar, lying flat over the shoulders, and lace wristbands. A triple string of pearls is round her neck; on her bosom is a diamond brooch; triple strings of pearls at her wrists complete her handsome dress. Full light falls from the left on the figure, which is relieved against a dark background, in which a dark purple curtain is seen to the right. [Pendant to 734.]

There is a superficial resemblance, especially in the dress, between this portrait and a pen-drawing at Stockholm which, according to an inscription in Rembrandt's own hand, represents his sister-in-law, Titia van Uylenburch, in 1639. The resemblance does not seem to the author close enough for us to regard the picture with absolute certainty as a portrait of Titia, as does F. Schmidt Degener in *Onze Kunst*, 1913, second part, p. 1. W. R. Valentiner, in the *Monatsheften für Kunstwissenschaft*, August 1914, identifies this picture and the pendant with 727. But the wording of the document (*Urkunden*, No. 209) there mentioned points more probably to a double portrait on one canvas than to two separate portraits.

Signed to the left at foot, "Rembrandt f. 1641"; canvas, 41½ inches by 34 inches.

A copy is in the collection of W. A. Clark, in the Corcoran Museum, Washington, 1908.

Etched by P. J. Arendzen.

Mentioned by Vosmaer, pp. 206, 527; Bode, pp. 458, 584; Dutuit, p. 32; Michel, pp. 271, 556 [207-8, 431]; Waagen, ii. 5.

Exhibited in the British Institution, London, 1821, No. 9; 1826, No. 19; 1827, No. 116; and 1837, No. 62; in the Royal Academy Winter Exhibition, London, 1873, No. 81; 1889, No. 160; and 1899, No. 48; in the Grafton Gallery, London, 1894, No. 6; at Amsterdam, 1898, No. 51.

In the possession of the dealers Dansaert Engels and Nieuwenhuys, who bought it with the pendant in Holland, 1809. Imported by Nieuwenhuys into England, 1814.

Sale.—Nieuwenhuys, London, 1814 (£829 : 10s., Sm.).

In the possession of Sm., who sold it to Lord Charles Townshend (for £1050).

Sale.—Lord C. Townshend, London, 1819 (£756, for the Royal collection).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 162.

861. **A LADY WITH A HANDKERCHIEF IN HER LEFT HAND.** Sm. 557; Dut. 232; Wb. 481; B.-HdG. 291.—Three-quarter length; life size. She sits, seen in full face, in an arm-chair with a brown back. Her head and eyes are turned to the left. She leans her right hand on the arm of the chair. Her plain cap, with ear-flaps, shows only the edge of the hair above the brow. She wears a small narrow ruff, a plain black gown, and small wristbands. On the ring-finger of the right hand is a jewelled hoop. To the right is a table with a dark purplish-red cover; on it lies a leather-bound book. Strong light falls from the left on the figure. Dark background, somewhat illumined to the right. Painted about 1645. Alternately identified as the wife of Justus Lipsius and as the wife of J. C. Sylvius. [Pendant to 752.]

Canvas, 50½ inches by 40½ inches.

Mentioned by Vosmaer, pp. 261, 536; Dutuit, pp. 45, 57; Waagen, ii. 200; [Michel, p. 432].

Exhibited at the British Institution, London, 1851, No. 80, and 1862, No. 41; at the Royal Academy Winter Exhibition, London, 1893, No. 75, and 1899, No. 69; at the Guildhall Art Gallery, London, 1894, No. 65; at Amsterdam, 1898, No. 64.

Sales.—L. B. Coclers, Amsterdam, August 7, 1811, No. 64 (2400 florins, Roos, bought in).

Cardinal Fesch, Rome, March 17, 1845, No. 192 (3410 scudi); it was in this collection, 1836 (Sm.).

In the collection of Sir G. L. Holford, Dorchester House, London.

862. **A YOUNG WOMAN POINTING SIDEWAYS WITH HER RIGHT HAND.** Sm. 503 and Suppl. 21; Bode 220; Dut. 296; Wb. 210; B.-HdG. 285.—About thirty; life size, to above the knee. She stands, seen in full face, beside a table with a red cover, on which she leans her left hand. She looks to the left. Her dull fair hair is covered at the back with a plain white muslin cap. In her hair is a gold pin with a broad top; in each ear is a small pearl. She has bluish-grey eyes; her mouth seems to move as if she speaks. Her broad ruff, the red ribbons of which are untied, shows underneath it the plain lace-trimmed collar. She wears a black flowered gown, with a yellow flowered stomacher, and smooth lace-trimmed wristbands. On each arm she has a gold bracelet; on her right forefinger is a gold hoop with jewels.

Signed to the left at foot, "Rembrandt f. 1642"; canvas, 43 inches by 37 inches—the upper corners are covered by the frame.

Exhibited at the British Institution, London, 1829, No. 7; in the Royal Academy Winter Exhibition, London, 1884, No. 106, and 1899, No. 7; at Amsterdam, 1898, No. 54.

Mentioned by Vosmaer, p. 531; Bode, pp. 458, 588; Dutuit, p. 46; Michel, p. 558 [433]; Waagen, ii. 151.

Sales.—De Julienne, Paris, March 30, 1767 (1850 francs).

La Live de Jully, Paris, March 5, 1770, No. 10 (1850 francs); *see* C. Blanc, i. 459.

Paillet, Paris, 1779 (2900 francs); *see* C. Blanc, i. 459.

Trouart, Paris, February 22, 1779 (2900 francs); *see* C. Blanc, i. 445.

De Juvigny (or Abbé de Gevigney), Paris, December 1, 1779 (3742 francs); *see* C. Blanc, i. 459.

In the possession of Sm., who bought it from a Paris dealer in 1822 (for 5000 francs).

In the collection of Lord Wharncliffe, London, 1836 (Sm.); sold in 1840 to Sm., who sold it to Lord Lansdowne.

In the collection of the Marquess of Lansdowne; sold in 1883.

In the collection of Viscount Iveagh, London.

862*a*. **A YOUNG WOMAN.** Sm. 514; B.-HdG. 92.—Seen to the hips; life size. She is inclined to the left. On her hair, which is smoothly drawn back, she wears a flat cap; round her neck is a large stiff pleated collar. She wears a black watered-silk gown with a light embroidered stomacher. Her left hand, which is alone visible, holds her light leather gloves embroidered with gold. In each ear is a pearl; round her neck is a double gold chain. On her ring-finger is a diamond rosette. Pale light falls from the left. Dark background, with a drapery to the right at top. Painted about 1633.

Canvas, 28½ inches by 24½ inches.

Engraved in the Demidoff sale-catalogue.

Exhibited at Manchester, 1857, No. 694; at Leeds, 1868, No. 603; at the Grosvenor Gallery, London, 1913.

Sales.—Paris, 1809 [3900 francs, according to Sm.].

Comte Pourtalès, London, 1826 [£210, according to Sm.].

In the collection of Charles T. Maud.

Sales.—London, 1873.

Prince Demidoff, San Donato, March 15, 1880 (137,000 francs).

In the collection of Madame Isaac Péreire, Paris.

In the possession of T. Agnew and Sons, London.

In the possession of Sir Hugh P. Lane, London.

In the collection of Max Michaelis, London, who had intended to give the picture to the South African National Gallery, but returned it.

In the possession of the late Sir Hugh P. Lane, London.

863. **AN OLD LADY IN A RUFF.** Sm. 516; Bode 226; Dut. 287; Wb. 231; B.-HdG. 492.—Half-length, with hands; life size. She is seen in full face, inclined to the left, looking at the spectator. She wears a black widow's cap on her dark hair, which is combed back. Her dark fur-trimmed gown is fastened in front with a row of small buttons. She holds her hands, half-hidden, in front of her. Full light falls from the left foreground on the face. Dark background.

Apparently the same woman is represented in 857 (National Gallery). She appears also to be the same sitter as in the pendant (HdG. 437) to a man's portrait by Nicolaes Maes, in the Budapest National Museum, 1906 catalogue, No. 369. She bears, too, a certain resemblance to Margaretha Trip, born De Geer (born in 1585), who was painted in 1651 by J. G. Cuyp in a portrait now in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 754; a second portrait of her by the same hand is in the Aix Museum, Provence, 1900 catalogue, No. 248, and a third in the collection of C. Hofstede de Groot, The Hague, while her supposed husband, at the age of eighty-four, again occurs in a portrait painted by

N. Maes (HdG. 322), in the Royal Gallery, The Hague, 1914 catalogue, No. 90.

Signed to the left at foot, "Rembrandt f. 1661"; canvas, 30½ inches by 25½ inches, with the upper corners hidden under the frame.

An unfinished copy is in the collection of Sir Audley Neeld, Bart., Grittleton House.

A drawing is in the collection of Marcus Kappel, Berlin; it was formerly in the collection of J. P. Heseltine, London, HdG. 999.

Mentioned by Vosmaer, pp. 359, 561; Bode, pp. 536, 588; Dutuit, p. 47; Michel, p. 558 [434]; Waagen, iv. 135.

Exhibited at the British Institution, London, 1818, No. 63, and 1848, No. 49; at the Royal Academy Winter Exhibition, London, 1870, No. 39; 1888, No. 109; and 1899, No. 15; at the Grafton Gallery, London, 1904, No. 8, and 1910, No. 51; at Manchester, 1857, No. 677; at Amsterdam, 1898, No. 113.

Sales.—Lord Charles Townshend, London, 1819 (bought in).
Lord Charles Townshend, London, April 11, 1835 (£231, Sm.).

In the collection of Baron Verstolk van Soelen, The Hague, 1836 (Sm.); sold as a whole in 1846 to Thomas Baring, Humphrey Mildmay, and Jones Loyd.

In the collection of S. Jones Loyd, Lord Overstone, London.

In the collection of Lady Wantage, London, 1905 catalogue, No. 185.

864. **THE WIFE OF THE MAN WITH A HAWK.** Sm. 534; Bode 242; Dut. 300; Wb. 262; B.-HdG. 269.—Life size; almost to the knees. She stands, seen in full face but inclined to the left, and looks at the spectator. In her hands, clasped in front, she holds a half-opened fan. She has dull fair hair, falling loosely on both sides and lightly curled; on the back of her head is a dark cap, adorned with crossed gold stripes, and a red plume fastened with a gold ornament. She wears a pear-shaped pearl in each ear, on her pearl necklace, and on her brooch. A red flowered cloak, lined with fur, hangs over her left shoulder. Under it are seen the slashed lilac sleeves of the gown, and the dark green stomacher which is cut out; a fine pleated chemisette covers the throat. At the wrists are seen a double string of pearls and the full-pleated sleeves of the chemisette. A long gold chain holds the cloak together. To the right, behind the sitter, is a table with a dark red cover. Bright light falls from the left on the face, breast, and hands. Dark background, originally rounded at top. [Pendant to 748.]

Signed to the right, half-way up, "Rembrandt f. 1643"; canvas, 45 inches by 38½ inches.

Mentioned by Vosmaer, pp. 256, 534; Bode, pp. 458, 590; Dutuit, p. 49; Michel, p. 246 [188]; Waagen, ii. 166.

Exhibited at the British Institution, London, 1815, No. 36, and 1834, No. 131; at the Burlington Fine Arts Club, 1871, No. 17; at the Royal Academy Winter Exhibition, London, 1871, No. 136; 1895, No. 54; and 1899, No. 81; at Amsterdam, 1898, No. 59.

Sale.—Pierre de Grandpré, Paris, February 16, 1809 (40,000 francs, with pendant, bought in).

In the collection of the Duke of Westminster, Grosvenor House, London, 1888 catalogue, No. 25; in the catalogue of this collection in 1820.

865. **A YOUNG WOMAN WITH HER HANDS CLASPED.** Sm. 528; Bode 244; Dut. 199; Wb. 260; B.-HdG. 363.—About thirty. Half-length; life size. She sits, seen in full face, looking to the left. A smooth white cap with two narrow yellow stripes covers her brown hair, which is seen only on the forehead. She wears a plain black gown, a low ruff, and narrow wristbands trimmed with lace. On the right forefinger is a flat gold ring. Bright light from the left illumines the whole figure. Wrongly called "The Wife of Nicolaes Berchem." [Pendant to 749.]

Signed to the left at foot, "Rembrandt f. 1647"; cedar panel, 29½ inches by 26½ inches.

Engraved by Schiavonetti.

Mentioned by Vosmaer, pp. 277, 543; Bode, pp. 498, 590; Dutuit, p. 49; Michel, pp. 360, 559 [278, 434]; Waagen, ii. 166; F. Schmidt Degener, in *Oud Holland*, xxxii. (1914), p. 223, who regards it as a portrait of Ariaentje Hollaer, wife of H. M. Sorgh.

Exhibited at the British Institution, London, 1834, No. 151, and 1863, No. 130; at the Royal Academy Winter Exhibition, London, 1870, No. 99; 1895, No. 83; and 1899, No. 2; at the Royal Gallery, The Hague, 1891; at Amsterdam, 1898, No. 66.

Imported into England by Delahante about 1804; *see* Buchanan, ii. 192.

In the collection of the Duke of Westminster, Grosvenor House, London, 1888 catalogue, No. 20; it was in this collection in 1836 (Sm.).

866. **A YOUNG LADY HOLDING A WATCH AND CHAIN IN HER RIGHT HAND.** Sm. Suppl. 13; B.-HdG. 563.—Three-quarter length; life size. She stands, inclined to the left, looking at the spectator. Her dark hair is confined by a lace cap; round her neck is a triple string of pearls; in each ear is a large pearl. She wears a black gown with a yellow bodice, a double lace collar, and lace wristbands on the full sleeves, which are trimmed with lace, and an embroidered girdle with a large rosette in the same style. She rests her left hand on a table with a green cover. Greyish-brown background. The light falls from the left at top. Painted about 1635.

Signed to the left at top, "Rembrandt f."; canvas, 42 inches by 32 inches.

Sales.—J. Wubbels, Amsterdam, July 16, 1792, No. 277 (19 florins 10, Spruyt).

Schamp d'Aveschoot, Ghent, September 14, 1840, No. 224 (2600 francs, John Nieuwenhuys).

In the collection of Urvoy de St. Bedan; given in 1854 to Nantes.

In the Nantes Museum, 1913 catalogue, No. 544.

867. **A WOMAN WITH A WHITE CAP AND RUFF.** B.-HdG. 561.—Half-length, without hands; life size. She is seen almost in full face, looking at the spectator. She is in black. Dark background. The light falls from the left at top.

Signed to the left above the shoulder, "Rembrandt f. 1633"; oval oak panel, 26½ inches by 20 inches.

In the collection of Prince Radziwill, at the castle of Nieswiz, Lithuania.

Sale.—Lachnicki, Paris, June 15, 1867.
In the Lachnicki collection, Warsaw.
In the possession of F. Kleinberger, Paris.
In the collection of B. Altman, New York ; bequeathed as a whole in 1913 to the Museum.
In the Metropolitan Museum, New York.

868. **AN OLD WOMAN IN AN ARM-CHAIR.** Sm. 554 ; Wb. 468 ; B.-HdG. 224.—Life size ; to below the knee. She is seen in full face, inclined to the left, turning her bright brown eyes on the spectator. Her arms rest on the arms of the chair ; a small part of the red seat is seen to the right. She has a plain cap standing out from the head, a broad ruff, and plain narrow wristbands. She wears a black gown, with a flowered pattern on the sleeves and bodice. On the right forefinger are two flat gold rings crossed over one another. Bright and fairly even light falls from the left. [Pendant to 738.]

Signed to the right at top, "Rembrandt fr. 1635," and inscribed to the left, "AET. SVE 70" ; canvas, 50 inches by 39½ inches.

Mentioned by Vosmaer, p. 501.
Exhibited at Amsterdam, 1898, No. 35.
Sales.—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 2.
Amsterdam, May 8, 1769, No. 66 (650 florins, with pendant, Fouquet).
In the collection of Madame Hoofman, Haarlem, 1836 (Sm.).
Sales.—Duc de Morny, Paris, May 24, 1852.
Duc de Morny, Paris, May 31, 1865, No. 69 (4900 francs).
London, 1888.
In the possession of L. Lesser, London, 1889.
In the collection of Arthur Sanderson, Edinburgh.
In the possession of Duveen Brothers, London.
In the collection of B. Altman, New York ; bequeathed as a whole in 1913 to the Museum.
In the Metropolitan Museum, New York.

869. **A WOMAN WITH A PINK IN HER RIGHT HAND.** Bode 24 ; Dut. 348 ; Wb. 7 ; B.-HdG. 536.—Half-length ; life size. She sits, turned to the left, and bends her head forward, looking thoughtfully past the spectator. Her fair hair is combed back into a small gold cap, and encircled by a rich string of pearls. She has large pearl pendants in her ears, and rich gold chains, brooches, and clasps on her bosom and arms. She wears a handsome red gown with very full sleeves ; it is cut out square at the bosom, exposing the fine chemisette and the bare neck above. On the wall to the left hangs a dark picture in a gold frame ; to the right a dark curtain is drawn back. Warm light falls from the left on the face and neck. Painted about 1662-65. [Pendant to 755.]

Canvas, 37 inches by 29 inches.

Mentioned by Bode, pp. 531, 539, 560 ; Dutuit, p. 50 ; Michel, pp. 501, 563 [391, 435].
Exhibited in Brussels, 1882 ; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 107B.

Sale.—Comte d'Oultremont of Brussels, Paris, June 27, 1889, No. 8 (75,000 francs).

In the possession of C. Sedelmeyer, "Catalogue of 300 Paintings," 1898, No. 154.

In the collection of Rodolphe Kann, Paris; but not in the 1897 catalogue.

In the collection of Maurice Kann, Paris.

In the possession of Duveen Brothers, Paris.

In the collection of B. Altman, New York; bequeathed as a whole in 1913 to the Museum.

In the Metropolitan Museum, New York.

870. **A WOMAN WITH FOLDED HANDS.** Wb. 307; B.-HdG. 278.—Half-length; life size. She sits in an arm-chair, inclined to the left, and looks in that direction. Her elbows rest on the chair-arms; her hands are folded. She wears a white cap with outstanding sides shaped like a mussel-shell, and over it a small black cap; a soft broad ruff, and a black jacket, trimmed with fur at the bosom and shoulders, over a dark gown, with narrow wristbands. Lighted evenly from the front. Brown background.

Signed to the right, "Rembrandt f. 1640," and inscribed to the left at top, "AET SVAE 87"; oak panel, 27½ inches by 24 inches.

An old copy—on panel, 41 inches by 35 inches—was—

Mentioned by Waagen, iv. 66; Dutuit, p. 49; Michel, p. 268 [206, 434]; [Bode, *Studien*, p. 461].

Exhibited at Manchester, 1857, No. 696; in the Royal Academy Exhibition, London, 1890, No. 147, and 1899, No. 65; and is—

In the collection of the Earl of Yarborough.

Etched by Bracquemond in the San Donato catalogue, 1868; by Ramus in the Narischkine catalogue.

Mentioned by Vosmaer, p. 523; Dutuit, p. 20; Michel, pp. 268, 561 [206, note, describing it as a copy, and treating Lord Yarborough's version as the original].

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 89.

Sales.—Gerrit Muller, Amsterdam, April 2, 1827.

Comte F. de Robiano, Brussels, May 1, 1837, No. 543 (6000 francs, Nieuwenhuys).

In the possession of D. Nieuwenhuys, Brussels.

Sales.—Prince Anatole Demidoff of San Donato, Paris, April 18, 1868 (55,000 francs).

Narischkine, Paris, April 5, 1883, No. 29 (51,000 francs, Beurnonville).

Baron de Beurnonville, Paris, June 3, 1884 (41,000 francs, bought in).

Baron de Beurnonville, Paris, January 29, 1885 (25,000 francs, R. Kann).

In the collection of Rodolphe Kann, Paris.

In the collection of the late H. O. Havemeyer, New York.

871. **A YOUNG WOMAN RESTING HER RIGHT HAND WITH A FAN ON THE KNOB OF A CHAIR.** Bode 309; Dut. 302; Wb. 321; B.-HdG. 267.—Three-quarter length;

life size. She stands, seen in full face, holding her left hand to her. Her brown hair, lightly curled, falls loose on both sides of her head, and is fastened at the back with a gold comb. She has brownish eyes. She has rich ear-rings; a string of large pearls goes twice round her neck; on her wrists are fourfold strings of pearls. She wears a deep purplish-red cape, fastened with a broad gold clasp and a gold chain, over her dark green gown, which shows the fine pleated chemisette of yellowish silk at the bosom. Full light falls from the front on the figure. Uniformly dark background. [Pendant to 765.]

Signed to the left on the back of the chair, "Rembrandt f. 1643"; canvas, 46 inches by 38 inches.

Mentioned by Vosmaer, pp. 255, 534; Bode, pp. 458, 469, 598; Dutuit, p. 52; Michel, p. 562 [443]; A. Bredius, *Oud Holland*, 1910, p. 196.

Possibly in the collection of Herman Becker, Amsterdam; in the inventory of his effects, October 19, 1678.

In the collection of the Baron de Seillière, Paris.

In the collection of the Princesse de Sagan, Paris.

In the collection of the late H. O. Havemeyer, New York.

872. **A YOUNG WOMAN.** B.-HdG. 91.—Half-length, without hands; a little under life size. She is inclined to the left, and looks straight out of the picture. She has rather small features and an energetic expression. She wears a dark gown, a broad ruff, a single string of pearls round her neck, and a pearl in each ear. Her dark hair is combed back under a small cap trimmed with narrow lace. Full even light falls from the front. Rather dark background. Painted about 1633. Wrongly called "The Wife of Burgomaster Six." [Pendant to 767.]

Oak panel, 25 inches by 20½ inches.

An old copy, enlarged to a three-quarter length, is in the Aeltere Pinakothek, Munich, 1911 catalogue, No. 342.

Mentioned by Waagen, iii. 207; Valentiner, *Monatshefte für Kunstwissenschaft*, iii. 8.

Exhibited at Leeds, 1868, No. 602; at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 83.

In the collection of Sir Simon Clarke, Bart.

Sales.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 852 (Eckford).

Sir Robert Napier, London, April 11, 1877.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 123.

In the collection of the late Morris K. Jesup, New York.

873. **A LADY WITH A WHITE LACE COLLAR.**—Half-length. She is seen in full face, looking at the spectator. She has short curly hair, covered at the back by a lace cap. She has a pearl necklace, and pearls in her ears. The waistband of the gown is a broad striped band with a rosette fastening. The sleeves are puffed and slashed.

Signed in full to the left, and dated 1633; panel, 25½ inches by 19 inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, 1909, p. 177.

Sale.—Wynn Ellis, London, May 27, 1876.

In the collection of Count Mianszinski, Warsaw.
In the possession of M. Knoedler and Co., New York.

874. **A LADY WITH A CAP AND A RUFF.**—Half-length; life size. She is inclined to the left, and looks at the spectator. [Pendant to 769.]

Signed, "Rembrandt 1634"; panel, 26½ inches by 21 inches.

In the collection of Earl Beauchamp, Madresfield Court, Worcester.
In the possession of M. Knoedler and Co., New York.
In the collection of W. H. Moore, New York.

875. **A YOUNG WOMAN WITH A HYMN-BOOK IN HER RIGHT HAND.** Sm. 529; B.-HdG. 560.—Half-length; life size. She is turned to the left, and looks at the spectator. She wears a black gown, a small white pleated collar, and a white cap with ear-flaps. Grey background. The light falls from the left at top.

Signed to the right, half-way up, "R H L van Rijn 1632," and inscribed to the left, "AET. 39"; oval oak panel, 30½ inches by 23½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 59; at The Hague, 1903, No. 113.

Sale.—(Probably) Claude Tolozan, Paris, February 23, 1801 (1380 francs).
In the collection of Sir Matthew Wilson, London.
In the possession of Lawrie and Co., London.
In the possession of Dowdeswell, London.
In the collection of J. Hage, Nivaa, Denmark, 1913 catalogue, No. 47.

876. **AN OLD LADY SEATED IN AN ARM-CHAIR.** Sm. 505; B.-HdG. 288.—Three-quarter length; life size. She is inclined to the left, and looks in that direction. She wears a black gown with a close-fitting fur-lined jacket, a large flat ruff, and a dark velvet cap lying flat on her hair. Both her arms rest on the arms of the red leather chair. The fingers of her left hand are inserted in a closed book, with gilt edges and silver clasps, which lies on her lap. Her right hand, holding an eyeglass, rests on the book. Pale light falls from the left on the head and ruff. Dark brownish background.

Signed to the left at foot, "Rembrandt f. 1643"; canvas, 43 inches by 36 inches.

Exhibited at the British Institution, London, 1861, No. 123.

Sales.—Amsterdam, March 20, 1764, No. 8 (101 florins).
J. van der Marck, Amsterdam, August 25, 1773, No. 259 (300 florins, Fouquet).
Thellusson, Paris, December 1, 1777 (1300 francs).
Paris, 1783.
Montesquiou, Paris, December 9, 1788 (2500 francs).
C. A. de Calonne, London, March 23, 1795 (£100, according to Sm.); *see* C. Blanc, ii. 168.
John Allnutt, London, 1863 (£672, F. Nieuwenhuys); according to a note in Sm.'s copy of his catalogue.

In the collection of Louis Lebeuf de Montgermont, Paris.

877. **AN OLD LADY IN A WHITE CAP.** Sm. 573; Bode 301; Dut. 329; Wb. 315 and 456; B.-HdG. 85.—About sixty. Half-

length ; life size. She sits, inclined to the left, looking out of the picture. Over her bright black gown she wears a cape trimmed with dark fur. She has a flat outstanding ruff; her hair is covered by a close-fitting cap with projecting side-flaps. Grey background.

Signed to the right at top, "R H L van Rijn 1632" ; oval oak panel, 30 inches by 22 inches.

Mentioned by Vosmaer, p. 495 ; [Michel, p. 435].

In the possession of Sm., London, before 1836 [priced at £200] ; sold by him in 1835 to Brondgeest, according to a note in his own copy of his catalogue.

In the collection of Baron Alphonse de Rothschild, Paris.

In the collection of Baron Henri de Rothschild, Paris.

878. **A YOUNG WOMAN WITH A PINK.** Sm. 537 ; Bode 341 ; Dut. 328 ; Wb. 414 ; B.-HdG. 453.—About thirty. More than half-length ; life size. She sits in a red arm-chair, seen almost in full face. Her right hand, holding the pink, rests on the arm of the chair ; her left hand is on the edge of a table standing at her side. On the table, which has a cover, are two apples and a leather-bound book with a metal clasp. A close-fitting white cap almost covers her smooth black hair. She wears a broad, flat, close-fitting collar and white wristbands over her black gown ; the sleeves of her red under-dress are seen at the forearm. A tempered light falls from the left. Dark background.

Signed to the right at top, "Rembrandt f. 1656" ; canvas, 40½ inches by 34½ inches.

Etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, p. 536 ; Bode, pp. 514, 602 ; Dutuit, p. 39 ; Michel, pp. 416, 566 [323, 441].

In the Crozat collection, Paris.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 819 ; [valued by Sm. in 1836 at £420].

879. **AN ELDERLY LADY WITH A VELVET CAP AND CLASPED HANDS.** Sm. 517 ; Bode 345 ; Dut. 321 ; Wb. 421 ; B.-HdG. 369.—About fifty. Three-quarter length ; under life size. She sits, inclined to the left, and looking in that direction. She has a deep reddish-brown cap over a close-fitting white kerchief. She wears a bluish-black gown, showing at the throat the fine pleated chemisette, and over it a large fur-trimmed black cloak with a long fur tippet on which her hands are clasped in her lap. On the fourth finger of the right hand is a gold ring with a coloured stone. Dark background. The light falls from the left at top on the whole figure. Painted about 1650-52.

Signed to the right below the head, "Rembrandt f. 16–" ; canvas, 35 inches by 28½ inches.

A copy, ascribed to Chardin, is in the Musée Gigoux, Besançon.

Engraved in mezzotint by R. Earlom ; etched by N. Mossoloff in *Les Rembrandts de l'Ermitage*.

Mentioned by Vosmaer, p. 581 ; Bode, pp. 503, 602 ; Dutuit, p. 39 ; Michel, pp. 396, 567 [306, 441].

In the Crozat collection, Paris.

In the collection of Sir Robert Walpole, Houghton Hall [valued at £300, according to Sm.]; bought as a whole by the Empress Catherine II. for the Hermitage.

In the Hermitage Palace, Petrograd, 1901 catalogue, No. 823.

880. **A LADY WITH A WHITE OSTRICH-FEATHER FAN IN HER RIGHT HAND.** Bode 358; Dut. 342; Wb. 432; B.-HdG. 490.—About forty. Three-quarter length; life size. She stands, seen in full face, looking to the left. Her hands are folded. Her short curly hair falls down on both sides of her face, and is covered at the back with a cap. She wears heavy ear-rings, a brooch on her bosom, and a white rosette as a fastening for her broad, white, close-fitting collar. She has plain broad wristbands on her short, full sleeves, and a massive gold chain on each wrist. There are rings on her right forefinger, and on the fourth finger of her left hand. Strong light falls from the left at top. Dark background. Painted about 1662. [Pendant to 779.]

Canvas, 39½ inches by 33 inches.

Mentioned by Bode, pp. 530, 604; Dutuit, p. 54; Michel, p. 567 [442]; Waagen, p. 414.

Exhibited at Amsterdam, 1898, No. 111.

In the collection of Prince Yussupoff, Petrograd.

881. **A YOUNG LADY WITH A FAN.** Bode 253; Dut. 285; Wb. 217; B.-HdG. 101. Three-quarter length; life size. She sits, seen in full face, in an arm-chair, and looks straight out of the picture. She holds her right hand, grasping a black feather fan by its gold chain, to her bosom; her left hand rests on a table beside her to the right. She wears a black silk gown with puffed and slashed sleeves, a triple close-fitting lace collar and lace wristbands. Round her neck is a double string of pearls; on both arms are strings of pearls and a ruby bracelet; there are pearls in her ears. She has dull fair curly hair and a fresh complexion. The light falls from the left foreground. Painted about 1633. [Possibly pendant to 736.]

Canvas, 50½ inches by 40 inches.

Mentioned by Bode, p. 459; Dutuit, p. 46; Michel, p. 559 [433].

Exhibited at the British Institution, London, 1822, No. 13; at the Royal Academy Winter Exhibition, London, 1899, No. 55.

In the collection of Lord Leconfield, Petworth.

882. **A WOMAN IN A BROAD RUFF.** Bode 260; Dut. 278; Wb. 207; B.-HdG. 119.—About twenty-five. Half-length, without hands; life size. She is turned to the left, and looks straight out of the picture. She has a very ruddy complexion. Her hair is combed back, and almost covered by a plain white cap. She wears a plain dark stuff gown, trimmed with black velvet. Bright daylight falls from the left foreground. Greyish background. [Pendant to 739.]

Signed to the right in the background, "Rembrandt f. 1636"; oak panel, ten-sided, with the corners added later, 27 inches by 21 inches.

Mentioned by Bode, p. 405; Dutuit, p. 45; Michel, p. 559 [433]; Hofstede de Groot, *Oud Holland*, xi. p. 228.

In the collection of Lord Kinnaird, Rossie Priory.

883. **A LADY OF RANK IN AN ARM-CHAIR.** Sm. 560; Bode 128; Dut. 254; Wb. 367; B.-HdG. 94.—About forty. Three-quarter length; life size. She sits, inclined to the left and looking in that direction. She leans her right hand on the table, with a dull green cover, at her side; in her left hand she holds her light gloves, which are embroidered in colours. Her dark brown hair is smoothly combed back from the face, under a white cap with outstanding lace edging. She wears a broad ruff, and a black jacket trimmed with brown fur over a light green watered-silk gown with a rich gold-embroidered bodice. In her left ear, which is alone visible, is a pearl; she has gold bracelets; on the right forefinger is a diamond ring. Subdued daylight falls from the front. Dark grey background. Painted about 1633. [Pendant to 785.]

Canvas, 36 inches by 28 inches.

Etched by W. Unger in Von Lützow's work on the Vienna Gallery.

Mentioned by Vosmaer, p. 494; Bode, p. 401; Dutuit, p. 33; Michel, p. 119 [91-2, 429].

In the Imperial collection since Michel's 1783 catalogue; acquired with the pendant by the Emperor Joseph II. [valued by Sm. in 1836 at £250].

In the Imperial Gallery, Vienna, 1907 catalogue, No. 1272.

884. **A YOUNG WOMAN IN AN ARM-CHAIR.** Bode 130; Dut. 245; Wb. 371; B.-HdG. 75.—About twenty. Three-quarter length; life size. She sits, inclined to the left, in an arm-chair, and looks straight at the spectator. She leans her left hand on the chair-arm as if she is about to rise; her right hand is in her lap. She wears a greyish-black woollen gown with a plain ruff, a muslin cap with side-flaps and lace trimming over her dark hair, and small wristbands. Pale light comes from the left. Dark greyish background.

Signed to the right on a level with the shoulder, "R H L van Rijn 1632"; canvas, 36½ inches by 28 inches.

Etched by W. Hecht.

Mentioned by Vosmaer, pp. 116, 494; Bode, p. 400; Dutuit, p. 33; Michel, p. 118 [90, 430].

In the collection of Count Lamberg-Sprinzenstein; given to the Academy in 1821.

In the Academy of Fine Arts, Vienna, 1900 catalogue, No. 611.

885. **A WOMAN WITH FEATHERS IN HER HAIR.** Sm. 521 and 582; Bode 133; Dut. 280 and 281; Wb. 374 and 467; B.-HdG. 184.—About twenty-five. Half-length; life size. She sits, seen in full face, inclined to the left but turning her head to the spectator. With her right hand she grasps the rich gold chain, set with pearls and precious stones, which hangs round her breast and shoulders. Her hair falls loosely on both sides; some of the curls are tied with ribbons; at the back of the head is a cap set with pearls. A transparent veil seems to fall from the head down her back. She has pearls in her ear-rings and her necklace, and in a triple row round her right forearm. Her gown is cut low, exposing the throat and part of the bosom; it is adorned in front with gold brocade and edged with transparent stuff. On the thumb is a gold hoop. Tempered light falls from the front. Light background. [Pendant to 786.]

Signed to the left on a level with the shoulder, "Rembrandt f. 1636"; oak panel, 26 inches by 20½ inches.

An old copy was in the collection of Lord Francis Pelham Clinton Hope, London, 1898 catalogue, No. 23.

A drawing in red, white, and black chalk, after the picture, by J. M. Quinkhard, 1747, is in the Amsterdam Print-Room, as a portrait of Sara van Baerle, wife of Philips van Dorp.

Engraved in mezzotint by R. Purcell (*alias* C. Corbutt). Etched by Doris Raab.

Mentioned by Vosmaer, p. 508; Bode, pp. 422, 577; Dutuit, p. 50; Michel, p. 560 [430].

Sales.—Wiesman, Amsterdam, August 18, 1762 (Terw. 256), No. 28 (455 florins, with pendant).
Amsterdam, April 18, 1768, No. 2 (355 florins, Yver).
Duc de Choiseul-Praslin, Paris, February 18, 1793 (3001 francs).

In the Koucheleff-Besborodko collection, Paris; not in the sale-catalogue of June 5, 1869.

In the collection of the Marchese Incontri, Florence; acquired in 1882 by Prince Liechtenstein.

In the collection of Prince Liechtenstein, Vienna.

886. **A YOUNG WOMAN.**—Half-length. The head is seen almost in full face, inclined very slightly to the right. On her lightly curled hair she has a dark veil falling behind her shoulders. She wears a bodice, cut out a little at the throat, with a pointed waistband. In her ears and round her neck are pearl ornaments; on her bosom is a brooch. The light falls from the left on the right side of the face and on the bosom. Dark monochrome background; a painted oval. Painted about 1632. The little picture reminds one in its treatment of the small portrait of Saskia, 610 (Hofstede de Groot).

Panel, about 8 inches by 6½ inches.

In the possession of F. Kleinberger, Paris.

In the collection of Ludwig Mandl, Wiesbaden.

886*a*. **Portrait of a Woman with Flowers.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 106.

In the collection of Dionys de Glabays, Amsterdam; in the inventory of his effects for sale, July 10, 1646.

886*b*. **A Young Girl.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 154.

Painted by Rembrandt in 1654 to the order of the Portuguese merchant Diego Andrada, but rejected by him.

886*c*. **An Old Woman.**—Wonderfully well painted.
Dated 1637.

Sale.—Cornelis van Dijck, The Hague, May 10, 1713 (Hoet, i. 165), No. 72 (19 florins).

886*d*. **Portrait of a Girl.**
Oval.

Mentioned by Dutuit, p. 2.

Sale.—Comtesse de Verrue, Paris, March 27, 1737 (450 francs, with "Portrait of a Man," 787*d*).

886*e*. **A Young Woman.**—Three-quarter length.
37½ inches by 31 inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 530), No. 132 (150 francs).

886*f*. **Portrait of a Woman.**
Rounded at top, 50½ inches by 40½ inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 545), No. 310 (177 francs).

886*g*. **Head of a Woman.**

Sale.—Johan de Vries and others, The Hague, October 13, 1738 (Hoet, i. 569), No. 87—but No. 88 of the original catalogue—(17 florins).

886*h*. **Head of a Woman.**
20½ inches by 16 inches.

Sale.—The widow of Herman Schuurman, Rotterdam, April 2, 1739, No. 16 (8 florins, Pr. Boetens).

886*i*. **Portrait of a Woman.**
28 inches by 25 inches.

Sale.—G. Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 22), No. 136 (5 florins 10).

886*j*. **Portrait of a Woman.**
15 inches by 12½ inches.

Sale.—G. Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 22), No. 138 (5 florins 10).

887. **A Woman with a Hat.**—The hat throws a slight shadow on half the face.
29 inches by 22½ inches.

Sale.—The Hague, June 26, 1742 (Terw. 37), No. 31 (25 florins 10).

887*a*. **A Woman wearing a Hat.**
37 inches by 26½ inches.

Sale.—Jan de Gise, Bonn, August 30, 1742 (Hoet, ii. 64), No. 15—but No. 132 of the original catalogue—(50 florins).

887*b*. **A Young Lady with a Gold Chain round her Neck.**
10½ inches by 8 inches.

Sale.—Gerard Vervoort, Brussels, September 19, 1746 (Terw. 45), No. 52 (28 florins).

887*c*. **Portrait of a Woman.**
37½ inches by 31 inches.

Sale.—Fr. Trimble, Rotterdam, April 5, 1747, No. 13.

887*d*. **Portrait of a Woman.**

29½ inches by 22½ inches.

Sale.—Theodoor Wilkens, Amsterdam, June 17, 1748 (Hoet, ii. 221), No. 55 (88 florins).

887*e*. **Portrait of a Woman.**—[Pendant to 790*e*.]
28 inches by 26 inches.

Sale.—Martin Robijns, Brussels, May 22, 1758 (Terw. 190), No. 85 (35 florins, with pendant).

887*f*. **Portrait of a Woman.**—Both hands are seen. [Pendant to 790*k*.]
42 inches by 32½ inches.

Sale.—Gerard Hoet, The Hague, August 25, 1760 (Terw. 225), No. 50 (210 florins, with pendant, Yver).

887*g*. **A Young Girl with a Puppy asleep in her Hands.**

Mentioned in *London and its Environs described*, 1761.
In the collection of Paul Methuen, London, 1761.

888. **A Young Woman.** Sm. 591.—Half-length.

The original is lost. Described by Sm. from a print by Preisler, dated 1761.

888*a*. **An Old Woman.**—[Pendant to 791*a*.]
8 inches by 7 inches.

Sale.—D. Smith, Amsterdam, July 13, 1761, No. 38 (71 florins, with pendant, Conow).

888*b*. **A Woman.**—Half-length. Finished in style.
23 inches by 18½ inches.

Sale.—(Supplementary) B. Cronenburgh and others, Amsterdam, March 22, 1762, No. 22 (100 florins, De Leth).

888*c* and *d*. **Two Portraits of Women.**
8½ inches by 7 inches.

Sale.—Amsterdam, September 26, 1763, Nos. 68 and 69.

888*e*. **Portrait of a Woman.**—A pleasant exterior, delicately finished; fine colour. [Pendant to 647.]
Oval panel, 25½ inches by 19 inches.

Sale.—J. B. de Troy and others, Paris, April 9, 1764, No. 44 (1005 francs, with pendant).

888*f*. **Portrait of a Woman.**—With one hand.
Canvas, 23½ inches by 21 inches.

Sale.—Willem van Wouw and others, The Hague, May 29, 1764 (Terw. 358), No. 21—but No. 101 of the original catalogue—(40 florins).

889. **A Woman.**—Her head is adorned with pearls and a feather.
21½ inches by 16 inches.

Sale.—The Elector of Cologne, Paris, December 10, 1764 (131 francs); *see* C. Blanc, i. 120.

889*a*. **A Woman.**—Half-length. Very fine.
Panel, 22½ inches by 16 inches.

Sale.—Prince de Rubempré, Brussels, April 11, 1765 (Terw. 403), No. 114 (150 francs).

889*b*. **An Old Woman seated.**—The hands are shown.
Panel, 43 inches by 35 inches.

Sale.—P. L. de Neufville, Amsterdam, June 19, 1765 (Terw. 474), No. 80—but No. 82 of the original catalogue—(250 florins, J. van der Marck).

889*c*. **A Woman.**—Half-length. In a rich dress with jewels. Natural in colour and finished in style.
Panel, 22 inches by 14 inches.

Sale.—Catharina Backer, widow of A. de la Court van der Voort, Leyden, September 8, 1766 (Terw. 544), No. 15 (326 florins, Kok).

889*d*. **Portrait of a Lady.**—Half-length. In full face.
Panel, 27 inches by 20½ inches.

Sale.—De Julienne, Paris, March 30, 1767 (1555 francs).

889*e*. **Portrait of a Lady in a Fur-trimmed Gown.**—Half-length. In full face.
28½ inches by 13½ inches (?).

Mentioned by Dutuit, p. 5.
Sale.—De Julienne, Paris, March 30, 1767 (700 francs).

889*f*. **A Woman of Rank.**—Half-length. Well painted; as good as van Dijck.
Panel, 25½ inches by 19 inches.

Sale.—P. van Capello, Amsterdam, May 8, 1767 (Terw. 591), No. 59 (50 florins, Fouquet).

889*g*. **Portrait of a Woman.**—[Pendant to 793*e*.]
Dated 1635; oval, 8 inches by 6½ inches.

Sales.—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 91 (51 florins, with pendant, Yver).
Arnoud Leers, Amsterdam, May 19, 1767 (Terw. 601), No. 72 (65 florins, with pendant).

889*h*. **A Woman with an Amiable Expression.**—In a gown with a red and black pattern. Not genuine, according to a MS. note by J. van der Marck.
Canvas, 31 inches by 25½ inches.

Sale.—J. A. van Kinschot, Delft, July 21, 1767 (Terw. 614), No. 88—but No. 24 of the original catalogue (17 florins 10—according to Terw.; but 19 florins 19—according to the original catalogue—Stanton).

889*i*. **A Woman with a Head-Dress.**—She is turned to the right, and wears a red dress. Not by Rembrandt, according to J. van der Marck. [Pendant to 354*g*.]

25½ inches by 19½ inches.

Sale.—H. Aarentz, Amsterdam, April 21, 1770, No. 8 (70 florins, with pendant, Meusche).

890. **A Lady in a Richly Embroidered Gown.** Sm. 504.—She sits, holding an agraffe of diamonds and pearls. She wears a large lace frill. [Pendant to 798.]

Panel, 27 inches by 21 inches.

Sale.—G. Braamcamp, Amsterdam, July 31, 1771, No. 174 (325 florins, with pendant, J. Yver).

891. **A Young Lady.**—Half-length. She is seen almost in full face. She wears a black gown with a lace-trimmed collar. Well painted.

Panel, 25½ inches by 19 inches.

Sale.—Amsterdam, November 30, 1772, No. 52.

891*a*. **Head of an Old Woman.**—Seen from the side. [Pendant to 464*e*.]

Panel, 10 inches by 8½ inches.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 263 (1 florin 15, De Moni).

892. **A Young Girl.**—Half-length, seen in profile. She has fair hair. Her throat and bosom are exposed. She wears a red bodice.

Panel, 20 inches by 15 inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 48 (12 florins).

892*a*. **A Young Girl.**—Half-length, in profile. [Pendant to 799*b*.]

Panel, 7½ inches by 6½ inches.

Sale.—Van Schorel, Antwerp, June 7, 1774, No. 49 (19 florins).

893. **Portrait of a Woman.**—Strongly painted.

Oval panel, 25½ inches by 19 inches.

Sale.—D. Fiers Kappeyne, Amsterdam, April 25, 1775, No. 83 (200 florins, Yver).

893*a*. **An Old Woman.**—Her head is covered with a veil. She has a furred gown.

Canvas, 17 inches by 12 inches.

Sale.—Huybert Ketelaar, Amsterdam, June 19, 1776, No. 173 (3 florins, Coclers).

894. **An Old Woman seated in an Arm-Chair.**—Seen almost in full face. Her left hand, holding her spectacles, rests on the arm of the chair. The right hand grasps an open book lying on her lap.

Canvas, 44 inches by 36 inches.

Sale.—Amsterdam, November 6, 1776, No. 184 (20 florins, De Borch).

894*a*. **Portrait of a Lady.**—Half-length.

Canvas, 32½ inches by 26 inches.

Sale.—Prince de Conti, Paris, April 28, 1777 (360 francs).

894*b*. **An Old Woman.**—Sketchy.
Oval panel, 8 inches by 6½ inches.

Sale.—Ghent, September 23, 1777, No. 92.

894*c*. **Head of a Dignified Old Woman.**—Seen in profile. Her head is covered with a veil of transparent stuff, through which is seen the flowered gown.
Panel, 17½ inches by 13½ inches.

Sale.—L. Merens, Amsterdam, April 15, 1778, No. 92 (10 florins, De Winter).

894*d*. **An Old Woman.**—Powerful and natural in style.
Panel, 33½ inches by 24½ inches.

Sale.—B. Bout, The Hague, April 20, 1779, No. 2 (124 florins).

894*e*. **Portrait of a Girl.**—[Pendant to 802*a*.]
Canvas, 23 inches by 20 inches.

Sale.—Middelburg, April 20, 1779, No. 101.

895. **A Lady with a Black Feather on her Head.**—She wears a yellow bodice and has a string of pearls round her neck. One hand is in shadow. As fine as G. Dou.
Panel, 22½ inches by 17 inches.

Sale.—J. Clemens, Ghent, June 21, 1779, No. 221.

895*a*. **A Richly Dressed Woman.**—Brown background. Strongly painted.
Canvas, 42 inches by 29½ inches.

Sales.—Ghent, September 23, 1777, No. 91 (8 florins).
J. Clemens, Ghent, June 21, 1779, No. 224.

895*b*. **An Old Woman.**—Broadly painted; fine in colour.
Oval panel, 9 inches by 7½ inches.

Sale.—J. Clemens, Ghent, June 21, 1779, No. 225.

896. **A Woman standing.** Sm. 509.—Half-length, almost in full face. She leans her right hand on a table. She wears a plumed hat and a richly embroidered dress with jewels.
Panel, rounded at top, 36 inches by 27 inches.

Sale.—De Poullain, Paris, March 15, 1780 (2670 francs, De Courmont); *see* C. Blanc, ii. 9.

897. **A Lady seated.** Sm. 510.—Her right hand is on her lap; her left rests on the arm of her chair. [Pendant to 803.]
Canvas, 38 inches by 34 inches.

Sale.—De Sainte Foy, Paris, 1782 (2380 francs, with pendant).

898. **A Young Girl.**—Half-length. The head is seen almost in full face. She is richly dressed. Imposing and well painted, pleasant in colour.
Oval panel, 22½ inches by 17 inches.

Sale.—Amsterdam, April 9, 1783, No. 46.

899. **A Woman.**—She is in the prime of life. Half-length. She is seen in full face. She has long hair, with curls falling on her shoulders. Small wreaths of flowers lie on her veil and round her neck. Her gown is cut out at the neck and embroidered in gold and silver. Her sleeves are yellow, with gold and green stripes. Of amazing tenderness, strong in relief, rich in pigment and full of expression, and powerful in colour.

Canvas, 18½ inches by 14½ inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 417 (15 florins, Ruggenbergh).

900. **A Lady.** Sm. 513.—She is seen almost in full face. Her hair is tastefully dressed. She wears a black striped silk gown, with the sleeves turned up. On her bosom are a gold chain and jewels. Her left hand is on the back of the right. [Pendant to 804.]

Canvas, 37 inches by 31 inches.

Sale.—Coclers, Paris, February 9, 1798 (9000 francs, with pendant).

901. **A Young Woman.**—Half-length. Seen in full face with her head bare. Her long hair is parted on the shoulders. Round her neck is a gold chain, from which hangs a portrait.

Panel, 22½ inches by 17 inches.

Sale.—Comte d'Orsay, Paris, April 14, 1790; *see* C. Blanc, ii. 127.

901*a*. **A Young Lady.**—Half-length; life size. In a handsome old Dutch dress. Well painted.

Canvas, 32½ inches by 25½ inches.

Sale.—Amsterdam, November 14, 1791, No. 127.

902. **A Young Lady with a Black Velvet Cap.** Sm. 520.—She wears a black gown and a pearl necklace. [Pendant to 471*d*.]

Panel, 24½ inches by 19½ inches.

Sale.—Duc de Choiseul-Praslin, Paris, February 18, 1793 (1101 francs, with pendant, according to Sm.).

903. **A Girl or a Young Woman.**

It is uncertain whether two or more of the following were identical:

In the collection of Cornelis Rutgers, Amsterdam; in the inventory of his effects, November 4, 1638. *See* Hofstede de Groot, *Urkunden*, No. 62.

In the collection of Hans aux Brebis, Amsterdam; in the inventory of May 7, 1678, No. 27 (valued at 30 florins). *See* Hofstede de Groot, *Urkunden*, No. 344.

Sales.—Jonas Witsen, Amsterdam, March 23, 1717 (Hoet, i. 210), No. 104 (7 florins 15).

Quirijn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 231), No. 93 (18 florins).

Comtesse de Verrue, Paris, March 27, 1737, No. 14 (450 francs); oval. *See* C. Blanc, i. 2, 8.

Amsterdam, September 16, 1739 (Hoet, i. 660), No. 14 (15 florins).

In the Gogel collection, Frankfort-on-Main, 1782; life size. *See* Meusel, *Miscellanea*, xii. 331.

Sale.—Sir Joshua Reynolds, London, March 11, 1795 (£49 : 7s.); Sm. 525.

903*a*. **An Old Woman with a Bible.**—Half-length. Unusual finish.

Sale.—C. A. de Calonne, London, March 23, 1795, No. 38 of the fourth day (£105); *see* Buchanan, i. 246.

903*b*. **A Young Girl with Fair Hair.**—Half-length, in profile. Panel, 8 inches by 7 inches.

Sale.—Antwerp, October 2, 1797, No. 6.

903*c*. **A Wrinkled Old Woman.**—Half-length. Effective lighting. Panel, 19 inches by 14 inches.

Sale.—Countess van Sluypwijk-Moens, Amsterdam, April 20, 1803, No. 65 (70 florins 2).

903*d*. **Portrait of a Lady.**
24 inches by 19 inches.

Sale.—Sir G. Yonge, London, March 25, 1806 (£84, Foster).

904. **A Woman in Black.**—Holding a goblet. Clear in colour. [Pendant to 811.]
Oval panel, 39 inches by 31 inches.

Sale.—Macalester Loup, The Hague, August 20, 1806, No. 96 (495 florins, with pendant).

905. **A Lady with the Marks of Smallpox.**—Effective lighting.

Sale.—London, June 13, 1807, No. 39 (£126).

905*a*. **A Richly Dressed Woman.**—Her head is adorned with flowers. Rich pigment; effective lighting.

Sale.—Madame Pelgrom, Antwerp, August 28, 1809, No. 75.

905*b*. **A Woman of about Forty.**
Panel, 6½ inches by 5½ inches.

Sale.—F. D. O. Boijmans, Utrecht, August 31, 1811, No. B. 81.

905*c*. **Head of a Young Girl.**—A model often occurring.
Panel, 12½ inches by 11 inches.

Sale.—F. D. O. Boijmans, Utrecht, August 31, 1811, No. B. 82.

905*d*. **A Young Lady in a Lace-trimmed Gown.**
Canvas, 33 inches by 23½ inches.

Sale.—F. D. O. Boijmans, Utrecht, August 31, 1811, No. D. 56.

905*e*. **An Aged Woman in a Rich Dress.**—Powerful in style and colour. [Pendant to 905*f*.]
Panel, 10 inches by 8 inches.

Sale.—W. Reyers, Amsterdam, September 21, 1814, No. 129 (13 florins 5, Frankinet).

905*f*. **An Old Woman with a Veil round her Head.**—Powerful in style and colour. [Pendant to 905*e*.]

Panel, 10 inches by 8 inches.

Sale.—W. Reyers, Amsterdam, September 21, 1814, No. 130 (8 florins, De Gruyter).

905*g*. **Portrait of a Woman.**—With both hands. [Pendant to 813*c*.]

Panel, 12½ inches by 9½ inches.

Sale.—Dr. Luchtmans, Rotterdam, April 20, 1816, No. 123 (61 florins, with pendant, De Lelie).

905*h*. **An Aged Woman.**

Canvas, 22½ inches by 17½ inches.

Sale.—H. Croese, Amsterdam, May 27, 1818, No. 22 (38 florins, De Vries).

906. **A Young Woman in Old Dutch Dress.** Sm. 515.—Seated on a chair.

Sale.—Lord Ossory, London, 1819 (£151).

907. **A Lady in Black.** Sm. 518.—Under the black dress is seen a bodice of red satin trimmed with gold lace. A collar covers the shoulders. In the hand is a fan.

Panel, 41 inches by 30 inches.

In the collection of the Landgraf Wilhelm VIII. of Hessen-Cassel.
In the collection of the Empress Josephine, Malmaison.
Sale.—Lafontaine, Paris, May 28, 1821 (3700 francs); *see* C. Blanc, ii. 347.

907*a*. **Portrait of a Woman.**

Panel, 8½ inches by 7 inches.

Sale.—Leyden, July 3, 1821, No. 47 (12 florins 10, Lamberts).

907*b*. **An Aged Woman in a Rich Dress.**—She wears a broad collar. She holds her hand on a balustrade covered with red velvet. Well painted.

Panel, 28 inches by 22 inches.

Sale.—S. J. Stinstra and others, Amsterdam, May 22, 1822, No. 144.

908. **An Aged Woman.**—She sits, with her hands folded. Her head is covered with a black veil, and she wears a broad collar.

Canvas, 32 inches by 26 inches.

Sale.—J. Hulswit, Amsterdam, October 22, 1822, No. 105 (581 florins, Brondgeest).

909. **A Very Old Woman.**—She sits, with folded hands, in an arm-chair. She wears a fur-trimmed cloak and a pleated collar.

Panel, 29 inches by 24 inches.

Sale.—G. Muller, Amsterdam, April 2, 1827, No. 57 (2005 florins, J. A. A. De Lelie).

909*a*. **Portrait of a Woman.**

Panel, 32 inches by 27½ inches.

Sale.—P. J. de Marneffe, Brussels, May 24, 1830, No. 241 (12 florins, Voordecker).

909*b*. **Head of a Woman.**
Panel, 10 inches by 8 inches.

Sale.—Amsterdam, April 1, 1833, No. 146 (235 florins, Roos).

910. **An Old Lady in Black.**—She holds a book. Her gown is trimmed with fur. Round her neck is a muslin collar; on her head is a cap of the same material.
Oval panel, 10 inches by 8 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 546 (160 francs, E. Le Roy).

911. **A Lady.**—She sits in an arm-chair, and holds a handkerchief. She is in black, with a muslin collar and a cap of the same material.
Canvas, 27 inches by 33 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 547 (520 francs).

911*a*. **An Old Woman.**
Canvas, 19½ inches by 15 inches.

Sale.—Comte F. de Robiano, Brussels, May 1, 1837, No. 548 (80 francs).

912. **A Young Girl with Fair Hair.**—Seen in full face. She has a fresh complexion. She wears a black gown adorned with a floral pattern in gold lace.

Sale.—Comte Sommariva, Paris February 18, 1839 (5100 francs); *see* C. Blanc, ii. 438.

913. **Portrait of a Lady.**
44 inches by 36½ inches.

In the collection of the Marquis de Montbrian, Aix.
Sale.—Dubois, Paris, December 7, 1840 (242 francs).

914. **Portrait of a Woman.**
Oval panel, 24½ inches by 20 inches.

Sale.—Paris, March 23, 1844, No. 19.

915. **A Young Girl in Profile.**—She is in a red gown, with her hands on her bosom. Fine light and shade. [This is the Antwerp copy of 607, *q.v.*].
44 inches by 36 inches.

Sale.—William II., King of Holland, The Hague, August 12, 1850, No. 88 (3700 florins, Le Roy).

916. **A Woman leaning her Hands on a Balustrade.**—She is seen almost in full face. She wears a cap, covered with a black veil. A broad pleated collar lies on her shoulders, which are enveloped in a fur cape.
Canvas, 28 inches by 21½ inches.

Sale.—Thijssen, Paris, December 20, 1856, No. 33 (500 francs).

917. **An Old Woman.**

It is uncertain whether two or more of the following were identical :

In the collection of Anna van Baserode, widow of A. van Beaumont, Amsterdam ; in the inventory of her effects, February 20, 1670. *See* Hofstede de Groot, *Urkunden*, No. 313. A small picture.

Sales.—Amsterdam, April 15, 1739 (Hoet, i. 580), No. 87 (9 florins).
Amsterdam, September 16, 1739 (Hoet, i. 599), No. 13 (101 florins).
Willem van Wouw and others, The Hague, May 29, 1764, No. 42 (13 florins 10, with No. 41, "An Old Man," 793*b*).
Leyden, June 15, 1764 (Terw. 369), No. 2 (27 florins).

Exhibited at Manchester, 1857, No. 690 ; then in the collection of Dr. Lee. [Probably identical with 921*b*.]

918. **Portrait of a Lady.** Sm. Suppl. 18 ; Dut. 297 ; Wb. 152. —She has an oval face and a fair complexion, and is seen nearly in full face. Her hair is combed back on her forehead. She wears a black silk gown, with a rich lace collar and wristbands ; she holds her fan and gloves in her left hand. Round her neck is a thin gold chain ; on her arm is a bracelet. "Painted in a delicate tone of colour" (Sm.).

Signed, and dated 1642 ; canvas, 32 inches by 26 inches.

Exhibited at Manchester, 1857, No. 693.

Then in the collection of Samuel Barton, Manchester [who owned it in 1836, according to Sm.].

918*a*. **Portrait of a Woman.**
28 inches by 23 inches.

Sale.—P. Roelfsma and others, Groningen, June 22, 1863, No. 251—in the red room.

919. **Portrait of a Woman.**—Called Rembrandt's daughter. [Probably identical with 494*c*.]

Exhibited at the British Institution, London, 1863, No. 79.
Then in the Wynn Ellis collection, London.

919*a*. **Head of a Woman.**

Exhibited at the British Institution, London, 1863, No. 94.
Then in the Wynn Ellis collection, London.

920. **A Lady.** Sm. 496 ; Dut. 243 ; Wb. 448.—About thirty-three. She has a fair complexion and an oval face, seen nearly in front. Her fair hair is turned up in front. She wears a small white cap fringed with white lace, a large white ruff, and a black figured silk gown. "A carefully finished picture" (Sm.).

Signed, and dated 1631 ; oval panel, about 25 inches by 18 inches.

In the possession of De la Hante, Paris.

In the possession of Sm., London, who sold it to the Bishop of Ely in 1850 (for £130).

Sale.—Bishop of Ely, London, 1864 (£13 : 13s., Sm.).

In the collection of T. A. H. Rynder, 1864—according to a MS. note in Sm.'s copy of his catalogue.

920*a*. **A Woman.** Dut. 295.—Half-length. She is turned three-quarters left. Her head is bare. Her long and very fair hair falls on her

brow; on either side some strands have come loose. Round her neck is a string of pearls; there are pearls in her ears. Over her dark gown lies a flat white lace collar, fastened by a ribbon bow at the bosom. Painted about 1641-43, according to Dutuit.

Canvas, 17½ inches by 14 inches.

Sale.—F. D. O. Boijmans, Utrecht, August 31, 1811, No. C. 73.

In the Boijmans Museum, Rotterdam, 1859 catalogue, No. 271. According to Bürger, *Musée de Rotterdam*, p. 168, the picture had been restored by an unskilled hand and had suffered badly. Destroyed in the fire at the museum, 1864.

920*b*. **A Young Girl.** Dut. 250.—Her hair is combed back under a cap; she has a lace collar. Her right hand, holding a black feather fan, hangs at her side. Her left hand rests in the opening of the bodice. Painted about 1632.

Signed, "R. v. Rijn pinxit"; canvas, 54 inches by 40 inches.

Mentioned by Vosmaer, p. 496; Dutuit, p. 55.

Sale.—A. Stevens, Paris, May 1, 1867 (7950 francs).

921. **Portrait of a Woman.**

It is uncertain whether two or more of the following were identical:

In the collection of Rembrandt, Amsterdam; in the inventory of his goods for sale, July 25, 1656, No. 105; *see* Hofstede de Groot, *Urkunden*, No. 169.

In the collection of Cruyshoeck, Delft; in the inventory of October 16, 1665. *See* Hofstede de Groot, *Urkunden*, No. 282.

In the collection of Johanna Juliaens, widow of Willem Bogaert, Amsterdam; in the inventory of her effects, April 30, 1668 (valued at 90 florins). *See* Hofstede de Groot, *Urkunden*, No. 297.

In the collection of Gerrit Uylenburch, Amsterdam; in the inventory of his goods for sale, March 27, 1675, fol. 77 verso, No. 74—unfinished. *See* Hofstede de Groot, *Urkunden*, No. 331.

In the collection of Hans aux Brebis, Amsterdam; in the inventory of May 7, 1678, No. 31 (valued at 3 florins). *See* Hofstede de Groot, *Urkunden*, No. 344.

In the collection of the widow J. Meurs, Amsterdam; in the inventory of May 17, 1678 (valued at 15 florins). *See* Hofstede de Groot, *Urkunden*, No. 345.

In the collection of Abraham Velters, Amsterdam; in the inventory of his effects, September 30, 1690. *See* Hofstede de Groot, *Urkunden*, No. 365.

In the collection of Hyacinthe Rigaud, Paris; in the inventory of May 17, 1703 (valued at 80 francs). *See* Hofstede de Groot, *Urkunden*, No. 387.

At the Château of Honsholredijk, No. 186—No. 12 in the audience-room; in the inventories of 1707, 1713, 1719.

Sales.—Quirijn van Biesum, Amsterdam, October 18, 1719 (Hoet, i. 236), No. 198 (6 florins 5).

Hilgonda Conink, Hoorn, March 24, 1733 (Hoet, i. 380), No. 1 (40 florins).

Amsterdam, November 8, 1734, No. 13.

Joan de Vries, The Hague, October 13, 1738 (Hoet, i. 564), No. 87 (17 florins).

Amsterdam, April 15, 1739 (Hoet, i. 580), No. 86 (10 florins). With both hands.

In the Merian collection, Frankfort-on-Main, offered for sale there in 1752 by Jacob Heldewir (priced at 225 florins); *see* Hoet, ii. 349, No. 130.

Sales.—(Supplementary) G. and W. van Berckel, Amsterdam, March 24, 1761, No. 97.
Willem van Wouw and others, The Hague, May 29, 1764, No. 42 (13 florins 10, with a man's portrait). [Cf. 917.]
Jan Maul and others, Leyden, September 28, 1782, No. 123 (7 florins 5, F. Heenk). Seated; small.
John Trumbull, London, February 17, 1797, No. 50 of the first day (£105, Bryan). Sm. 533; Buchanan, i. 264. Half-length; in the master's finished manner. Formerly in the Donjoux collection.
Bryan, London, May 17, 1798, No. 6; *see* Buchanan, i. 275. Wonderful colour.
Robit, Paris, May 21, 1801; Bryan's catalogue, No. 152. *See* Buchanan, ii. 71.
Robit, Paris, May 21, 1801; Bryan's catalogue, No. 163. *See* Buchanan, ii. 71.
Bryan, London, May 7, 1804.
London, 1812 (£609, Delahante). From the Salvaletti collection.
Exhibited at Amsterdam, 1845, No. 73. Then in the collection of P. A. Brugmans.
Sale.—London, July 16, 1869, No. 217.

921*a*. **A Lady in Black.**
Dated 1639.
Sale.—J. Harris, London, 1872 (£284 : 11s., France).

921*b*. **A Woman.**—She stands, turned to the right, with her hands folded. She wears a cap, a lace-trimmed collar and wristbands, and a black gown. [Probably identical with the last named under 917.]
Signed in full, and inscribed, "Aetatis 55, 1654"; panel, 28 inches by 26 inches.
Exhibited at the Royal Academy Winter Exhibition, London, 1878, No. 271. Then in the collection of E. D. Lee.

921*c*. **An Old Lady in Black.**—Her broad white linen collar contrasts with the black gown. Her black hair is drawn back.
Signed on the right at top, "R. H. 1639"; panel, 17 inches by 14 inches.
Sale.—Neven, Cologne, March 17, 1879, No. 175.

922. **A Woman with a Turban.**—She wears a rich red dress and a pearl necklace. With the right hand she pulls a cord; the left hand rests on an edge.
36 inches by 27 inches.
Sales.—G. G. White, London, March 21, 1878 (£472 : 10s., bought in).
Wardell, London, May 10, 1879 (£666 : 15s., Warneck).

922*a*. **A Young Woman.**—Half-length. The head is seen in full face. The hair is frizzed. A gold embroidered cloak covers the shoulders.
Signed in full, and dated 1632.
Sale.—V——, Paris, March 13, 1881; *see* Eudel, p. 58.

922*b*. **Head of a Girl.**—With a black plumed hat.
Panel, 20 inches by 16 inches.

Sale.—Lucy Copeman and others, London, June 13, 1898, No. 111.

922*c*. **Head of a Lady.**—In black with a white cap.
Panel, 19 inches by 16 inches.

Sale.—Bibby, London, June 3, 1899, No. 147.

923. **A Lady of about Fifty.** Sm. 583.—She is seen almost in full face. She wears a cap sideways over a kerchief, one end of which falls on the shoulder. She has a dark gown and a white neck-cloth.

The original is lost. Described by Sm. from a print by R. Houston.

924. **A Lady with her Head on one Side.** Sm. 585.—About thirty. She is seen in a three-quarter view. A black veil covers her head and falls on the shoulders. She wears a white neck-cloth, a pleated chemisette, and a gold chain. A cloak covers one shoulder.

The original is lost. Described by Sm. from a print by F. Spilsbury.

924*a*. **A Young Lady in profile.** *See* Sm. 530.

The original is lost. Described by Sm. from an etching by Arthur Pond.

924*b* and *c*. **Two Portraits.**
Octagonal.

In the collection of Philip David Frolich, Amsterdam; in the inventory of April 26, 1681 (valued at 20 florins).

924*d*. **A Small Portrait.**—Highly finished.
9 inches by 8½ inches.

Sale.—Comte Fraula, Brussels, July 21, 1738 (Hoet, i. 531), No. 152 (10 florins).

924*e*. **A Portrait.**—Skilfully painted.
10 inches by 7½ inches.

Sale.—Michiel van Hoeken and Theodoor Hartsoeker, The Hague, May 1, 1742 (Hoet, ii. 61), No. 102—but No. 146 of the original catalogue (3 florins).

924*f*. and *g*. **Two Half-Lengths.**
11 inches by 9 inches.

Sale.—De Walsche, Brussels, June 14, 1791 (13 florins 10).

924*h*. **A Portrait.**—Said to be a copy.
Oval, 24½ inches by 20 inches.

Sale.—Martini, Paris, March 23, 1844, No. 19 (510 francs).

925. **A Portrait.**

It is uncertain whether two or more of the following were identical:

In the collection of the widow of Cornelis Rutgers, Amsterdam; in the inventory of May 12, 1639, valued by Lucas Lucae and Hendrick Uylenburch (at 100 florins). *See* Hofstede de Groot, *Urkunden*, No. 73; A. Bredius, *Oud Holland*, xxiv., 1906, p. 240.

In the collection of Abraham de Goyer, Amsterdam ; in the inventory of March 18, 1653. *See* A. Bredius, *Oud Holland*, xxviii., 1910, p. 11.

In the collection of Willem Jansz van Onnen, Delft ; inventory of 1654. *See* Hofstede de Groot, *Urkunden*, No. 150.

In the collection of Johannes de Renialme, Amsterdam ; in the inventory of his effects, June 27, 1657. *See* Hofstede de Groot, *Urkunden*, No. 177.

In the collection of Mathijs Hals and Maria de Bary, Amsterdam ; in the inventory of their effects, March 30, 1662—two pictures. *See* Hofstede de Groot, *Urkunden*, No. 250.

In the collection of Thomas Asselijn, Amsterdam ; in the inventory of June 23, 1667. *See* Hofstede de Groot, *Urkunden*, No. 294.

In the collection of Jan Jansz van Rijn, Leyden ; in the inventory of his effects, April 19, 1668, No. 139. *See* Hofstede de Groot, *Urkunden*, No. 296.

In the collection of Thomas Asselijn, Amsterdam ; two pictures, pledged by him in 1685 with all his property (and valued at 50 florins). *See* A. Bredius, *Oud Holland*, xxviii. (1910), p. 8.

In the collection of Johannes Lutma, the younger, Amsterdam ; two pictures, in the inventory of his effects, November 30, 1689 (valued at 1 florin 10 and 2 florins). *See* A. Bredius, *Oud Holland*, xxx. (1912), pp. 220-21.

In the collection of Willem van Dam, Amsterdam, September 1713. *See* A. Bredius, *Oud Holland*, xxviii. (1910), p. 16.

Sales.—Willem Six, Amsterdam, May 12, 1734 (Hoet, i. 422), No. 257—but No. 173 of the original catalogue—(160 florins). Two small pictures.

Guérin and others, The Hague, September 13, 1740, No. 46 (7 florins 15).

Guérin and others, The Hague, September 13, 1740, No. 47 (3 florins). Dated 1635 ; excellent.

Pieter van Buytene, Delft, October 29, 1748 (Hoet, ii. 232), No. 92 (26 florins).

C. Troost, S. Arensklauw, and others, Amsterdam, March 16, 1750, No. 33.

Maria Beukelaar and Anthony de Waart, The Hague, April 19, 1752 (Hoet, ii. 332), No. 285 (5 florins).

(Supplementary) Reygersbergen van Couwerven, Leyden, July 31, 1765, No. 18.

In the Ettling collection, Frankfort-on-Main, 1782 ; *see* Meusel, *Miscellanea*, xii. 329. Of medium size and superbly effective.

Sales.—J. van der B——, Rotterdam, May 14, 1787, No. 21.

Zurich, 1790. Two portraits : one not transparent, seen in full face ; the other broadly painted and transparent (valued at 400 francs). Mentioned by Lavater in Meusel's *Museum für Künstler und Kunstliebhaber*, xii.

In the Spanish Royal collection at the Escurial, 1813 ; *see* Buchanan, ii. 245. A fine work.

Sales.—R. Westall, London, 1815 (£63, Arteria) : formerly in the collection of Sir J. Reynolds.

Laurent Leyssens, Antwerp, August 27, 1817, No. 17.

In the collection of Sir Culling Eardley, Bart., of Belvedere. Exhibited at the British Institution, London, 1821, No. 112.

Sale.—J. P. L. J. Frémin, Cambrai, September 30, 1828, No. 54. With a fur-trimmed cloak ; well painted and very effective.

In the collection of William Wells of Redleaf. Exhibited at the British Institution, London, 1847, No. 31.

In the collection of Samuel Rogers, London. Exhibited at the British Institution, London, 1850, No. 32.

In the collection of Sir J. Carnegie. Exhibited at the British Institution, London, 1854, No. 52.

In the collection of Lord Caledon, 1857 ; *see* Waagen, iv. 48.

925*a*. **A Portrait.**

Canvas, 31½ inches by 26½ inches.

Sale.—F. Baudri and others, Cologne, June 14, 1875, No. 303.

926. **THE MARCH-OUT OF THE COMPANY OF MUSKETEERS UNDER CAPTAIN FRANS BANNING COCQ.** Known as **THE NIGHT WATCH.** Sm. 139 ; Bode 1 ; Dut. 194 ; Wb. 332 ; B.-HdG. 253.—From the great doorway of a building of dressed stone in massive blocks, with steps leading down, the captain, Banning Cocq, comes with his musketeers in the centre foreground towards the spectator, passing at an angle across a street which goes beside a canal and over a bridge. He wears a deep purple costume with a red gold-embroidered sash. He holds in his gloved right hand a cane and the other glove ; with his outstretched left hand he emphasises what he is saying to his lieutenant, Willem van Ruytenburch, who marches beside him to the right. The lieutenant turns towards his captain with an attentive air ; he carries a halberd in his left hand, and rests his right hand on his hip ; he is in yellow with a white sash, and blue and white fringes on the halberd and on the lining of his gloves. Behind him to the right a musketeer, in dull red, examines his weapon. On the extreme right the drummer, in green, beats his drum. Behind the drummer an elegant officer, with a thin face, who is also dressed in green, gives orders to his neighbour ; he points to the side with his outstretched right hand, and holds his halberd crosswise over his left shoulder. Above and below his extended arm is seen a group of several musketeers with long lances. To the left of Banning Cocq a musketeer in red first catches one's eye ; he is ramming home a charge in the barrel of his musket. In front of him, on the extreme left, a boy with a helmet and a large powder-horn runs in front of the company ; a little to the back a musketeer, with a halberd, a gilt helmet, and a cuirass, sits on a parapet and looks round to the spectator. Behind these figures are seen the heads of three persons. In the centre of the picture several musketeers, standing out above the rest, come from the shadow of the door. Among them the ensign is especially noticeable ; he carries in his right hand the banner, striped green and yellow. Between them and the two leaders two little girls, in bright yellowish-green dresses, have thrust themselves ; the nearer child, carrying a cock in her girdle, turns round to the spectator. A half-grown boy, with legs outstretched, stands in front of them, firing off his musket to the right ; a musketeer, seen behind Banning Cocq and Ruytenburch, pushes the barrel to one side. Full light falls to the left at top on the main group of the two leaders and the nearer girl, and is gradually lost to left and right. Full length ; life-size figures.

Twenty-nine persons in all are seen in the picture. Seventeen of them are portraits of musketeers of the second ward of Amsterdam. Their names are on the shield hung up at top, in the right centre. They are :—Frans Banning Cocq (1605-55), Heer van Purmerland en Ilpendam, Çapiteyn ; Willem van Ruytenburch van Vlaerding, Herr van Vlaerdingen, Luitenant ; Jan Cornelis Visscher, Vaandrig ; Rombout Kemp, Sergeant ; Reynier Engel, Sergeant ; Barent Harmsz, Jan Adriaensz Keyser, Elbert (or Hendrick) Willemsen, Jan Clasen Leydeckers, Jan Ockersen, Jan Pietersen Bronchorst, Herman Jacobsen Wormskerk, Jacob Dercksen de Roy, Jan van der Heede, —Schellingwou, Jan Brugman (the Amsterdam 1911 catalogue gives the last four names as Jacob Dirksen de Boog, Jan van der Hard, Johan Schellinger, Jan Brinkman), (Jan Kampoort), Claes van Cruysbergen. The name of the drummer Jan Kampoort is missing, and is only known from the note by Jan van Dijck.

Signed on the steps in the left centre, "Rembrandt f. 1642" ; canvas, 146 inches by 175 inches—at first probably about 154 inches by 200 inches.

A copy by Gerard Lundens—Sm. 140—is in the National Gallery, London, 1911 catalogue, No. 289. It was in the sale :—Randon de Boisset, Paris, February 3, 1777, No. 51 (730 florins) ; [and was bequeathed to the gallery by the Rev. T. Halford, 1857].

A sketch in Indian ink is in a family album, finished in 1655, which belonged to Frans Banning Cocq, and is now in the possession of his descendant D. de Graeff, The Hague.

The copy and the sketch show that the picture was at one time probably larger all round. In particular, a strip about 20 inches wide, with two figures seen beyond the canal and a child's head, has been cut away on the left. This happened in 1715 when the picture was transferred from its place in the great hall of the Musketeers' Guild (Kloveniersdoelen) to the military Council-chamber in the Town Hall (now the Royal Palace), and was probably done so as to fit the picture between two doors.

A slight pen-drawing for the two chief figures is in the collection of L. Bonnat, Paris ; HdG. 711.

A water-colour drawing by Jacob Cats (1741-99) was in the Wurfbain collection, Arnhem ; a drawing in black chalk by H. Pothoven (1725-95) was in the collection of R. W. P. de Vries, Amsterdam.

Engraved by L. A. Claessens, by J. W. Kaiser, and in outline in Reveil. Etched by Léopold Flameng, N. Mossoloff, W. Unger, C. Waltner, C. L. Dake. Engraved on wood by D. J. Sluyten, and in the *Nederlandsch Magazijn*, 1837 ; the two chief figures only by Timothy Cole. Lithographed by A. Mouilleron ; by Desguerrois and Co. after a drawing by Clermans ; separate heads by Zimmermann. There is a chromolithograph by Tresling.

Mentioned by Schaep, *De Schilderijen in de Drie Doelens*, 1653 ; *Aemstels Oudheid*, vii. pp. 121-41 ; S. van Hoogstraaten, *Inleyding tot de Hooge Schoole der Schilderkunst*, 1678, pp. 176, 306 ; Baldinucci, *Cominciamento e progresso dell' arte dell' intagliare in rame*, Florence, 1686, p. 178 ; cf. Emile Michel in *Oud Holland*, viii. (1890), pp. 162-71 ; Jan van Dijck, *Kunst en historiekundige beschrijving van en aanmerkingen over alle de schilderijen op het stadhuis te Amsterdam* [artistic and historical description of, and notes on, all the pictures in the Amsterdam Town Hall], 1758 ; D. C. Meyer, *Oud Holland*, iv. (1886), pp. 198-211 ; Dr. J. Dijserinck, *De Gids*, 1890, pp. 235-76, citing other modern works ; Jan Veth,

Bijdrage over Rembrandt in *Tweemaandelijksch Tijdschrift*, 1899, p. 441; Vosmaer, pp. 218-30, 530; Bode, pp. 472, 557; Dutuit, p. 36; Michel, pp. 283-292, 564 [216-223, 439]; Hofstede de Groot, *Urkunden über Rembrandt*, Nos. 92, 205, 206, 338, 360, 402; *Oud Holland*, 1906, p. 77, and 1907, p. 65; F. Schmidt Degener, *Onze Kunst*, 1913 and 1914; Jan Veth, *De Gids*, August 1914.

Exhibited at Amsterdam, 1898, No. 52

Painted in 1642 for the great hall of the Musketeers' Guild, Amsterdam. According to a statement—printed in *Oud Holland*, iii. (1885) p. 91—by two of the persons represented, Bronckhorst and Cruysbergen, Rembrandt was paid 1600 florins for the picture, that is, on an average, a hundred florins from each musketeer portrayed. It was transferred in 1715 to the military Council-chamber in the Town Hall, now the Royal Palace. It was again moved in 1815 to the Trippenhuis, and thence in 1885 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2016; the property of the city of Amsterdam.

927. **DR. DEYMAN'S ANATOMY LESSON.** Sm. Suppl. 5; Bode 5; Dut. 195; Wb. 335; B.-HdG. 450.—Life-size figures; more than half-length. The composition originally consisted of nine figures; besides the subject, only the headless figure of Dr. Deyman and the figure of the assistant are preserved. The assistant is in profile to the right; he has long dark hair, and wears a dark costume and a broad white collar with tassels. He leans his right hand, with the palm outwards, on his hip; in his left hand he holds the brain-pan of the subject, which lies, much foreshortened, on the table in front, with a white cloth over the limbs and the thorax opened. The professor, turned to the spectator and standing behind the subject, is dissecting the brain. He wears a dark coat with a flat collar and white wristbands. Between him and the assistant the hand of a third man is faintly visible. The upper part, damaged by fire in 1723, is covered with paper.

Signed in the centre at foot, "Rembrandt f. 1656"; canvas, 40 inches by 52½ inches.

A pen-drawing by Rembrandt, showing the composition of the picture, is in the Six collection, Amsterdam; reproduced by Lippmann-HdG. No. 56, and in *L'Art*, ix. (1877) p. 109. J. Dilhoff in 1760 drew the fragments now preserved; *see* Vosmaer, p. 342; reproduced there, and in *Zeitschrift für bildende Kunst*, viii. p. 19.

Mentioned by Vosmaer, pp. 341, 555; Bode, pp. 513, 557; Dutuit, p. 36; Michel, pp. 419, 565 [326-7, 439]; C. Vosmaer, in *L'Art*, ix. (1877) p. 109; *Zeitschrift für bildende Kunst*, viii. p. 19, and xvii. p. 388; and J. P. Richter in the *Zeitschrift*, xv. p. 158; Hofstede de Groot, *Urkunden*, Nos. 369, 389.

Uffenbach in 1711 saw the picture as yet undamaged; *see* his *Merkwürdige Reisen*, iii. 546. Sir J. Reynolds, who saw it in 1781, describes it in its present state.

Exhibited at Leeds, 1868, No. 893; in the South Kensington Museum, London, 1881; at Amsterdam, 1898, No. 97.

It was the property of the Chirurgijnsweduwen-Fonds (the Surgeons' Widows Fund), Amsterdam, to 1841, and then sold.

Sale.—Amsterdam, December 20, 1841, No. 39 (600 florins, the London dealer Chaplin).

In the collection of the Rev. E. Pryce Owen, Cheltenham; bought back from his estate in London, 1882 (for about £100).

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2018; the property of the city of Amsterdam.

928. **DE STAALMEESTERS [THE SYNDICS OF THE CLOTH HALL].** Sm. 141; Bode 2; Dut. 196; Wb. 333; B.-HdG. 486.—Round a table with a bright red Smyrna carpet, placed on a raised platform, sit the five syndics of the clothiers' guild. They all turn towards the spectator. They all wear the black dress of their day, with smooth close-fitting collars tied in front with a tassel and broad-brimmed black hats. Each man has long curly hair and a slight moustache and imperial; the second of them from the left has whiskers also. The first syndic from the left is an old man with grey hair, seen almost in profile; he rests his right hand on the arm of his chair, which has a dull dark green seat and a red back; he turns his head to the spectator. His neighbour, who has brown hair, has just risen from his seat, and rests his left hand, which holds a book, on the table. The man in the centre, apparently the president, wears a light brown peruke; he sits on a chair with a red back, and has before him a large open book, from which he is apparently reading; at his side is seen the red back of his chair. His neighbour on the right turns towards him, and with his left hand holds a leaf of the folio book. On the extreme right is the youngest syndic, with a black velvet cloak over his left arm, holding in his left hand his gloves, which are embroidered in red and gold. Behind the syndics, almost in the centre, stands a man-servant in a plain dark brown dress; he is bare-headed, with long smooth hair. The wall is simply panelled in oak to over the height of a man, and whitewashed above; to the right is a chimney-piece supported by Caryatides and adorned with a picture representing a town on fire. A window is indicated to the left at top; but full light falls from the left foreground on the figures and on the left side of the table-cover. Life-size figures; seen almost to the knees.

In different parts of the picture there are corrections. Above the book, for example, the leaf was a little higher. To the left of the man standing, the original drawing of the collar shows through the paint; there is another correction in his hair. The back of the chair and the wristbands of the man on the left used to go much higher; so too with the wristbands of the president. Between the fourth and fifth figures, too, there are extensive alterations; the fifth man's collar was longer to right and left, and the tassels fell on the black costume.

The names of the Staalmeesters from April 1661 to April 1662 were Willem van Doyenburg, Volckert Jansz, Jacob van Loon, Aernout van der Mijn, and Joachim de Neve. These are probably the persons represented. But they may have been the syndics of the following year, namely, Jacob van Loon, Aernout van der Weyde, Egbert de Vrij, François van de Noordt, and Pieter Jansz Paerslaecken. *See* Dr. J. Six in *Oud Holland*, xiv. (1896), p. 66.

Signed on the table-cloth, "Rembrandt f. 1662," and to the right at top, "Rembrandt f. 1661"—as to this double signature, *see* Dr. J. Six in *Oud Holland*, xi. (1893), p. 100; canvas, 74 inches by 109½ inches.

A copy of the three middle figures—on canvas, 21 inches by 20 inches—was in the sale :—M. Vogrich, Berlin, November 22, 1904, No. 92.

A sketch for the picture is in the Berlin Print Room, in the Von Beckerath collection. It shows the three men seated to the left, the servant, and part of the hat of the fourth man—a proof that the right-hand portion of the drawing has been cut away ; reproduced by Lippmann, 196. A study for the man seated on the left is in the Amsterdam Print Room ; reproduced by Lippmann-HdG. 26.

Engraved in mezzotint by R. Houston (1774), Couwenberg, and J. W. Kaiser. Etched by J. de Frey (1799), L. Flameng, W. Unger, C. L. Dake, K. Köpping (1887) ; the centre figure only, by H. G. Icke the younger. Lithographed by A. C. A. Nunninck (1854) and H. J. Zimmermann.

Mentioned by Vosmaer, pp. 360, 562 ; Bode, pp. 529, 557 ; Dutuit, p. 36 ; Michel, pp. 471-77, 564 [366-371, 439]. The statement, often repeated by Vosmaer, Dutuit and others, that during the Napoleonic period the picture was in Paris, is wrong.

Exhibited at Amsterdam, 1898, No. 116.

In the hall of the Waardijns van Lakenen in the Staalhof (Cloth Hall) in the Staalstraat, Amsterdam.

In the Town Hall, Amsterdam ; lent by the city in 1808 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2017.

929. **A MARRIED COUPLE** (formerly called **The Jewish Bride**). Sm. 430 ; Bode 4 ; Dut. 439 ; Wb. 336 ; B.-HdG. 538.—Life-size figures, seen to the knees ; both standing, almost in full face. The man, standing on the left, lays his left arm round the shoulders of the woman beside him to the right ; he looks at her affectionately and places his right hand on her breast. She touches his right hand with her left as if to push it back, and holds her right hand below her waist ; she looks thoughtfully into the distance. The man wears a black cap on his long brown curls (or wig), and has a thin clipped moustache. He is dressed in a loose greenish coat with very full and quilted golden-yellow sleeves. His shirt is exposed at the throat and the wrists. In his right ear is an ear-ring which glitters through the hair. The woman's brown hair falls in short curls in front, and is confined at the back in a small cap with gold ornaments. She wears a bright red gown, with short half-sleeves from under which come the full white sleeves of the chemisette ; her neck is covered with a thin wrap with a red pattern and at top with the greyish-green chemisette. In her ears are pearl ear-rings ; round her neck are a black ribbon and a rich pearl necklace ; at her bosom is a heavy gold chain ; on her wrists are rich gold bracelets and strings of pearls, and there are jewelled rings on the little finger of the left hand and the forefinger of the right hand. The dark wall at the back is broken up with pilasters, and shows on the right a vista with a plant in a large pot. Strong light falls almost from the front. Painted about 1665-68.

Signed to the right at foot, "Rembrandt f. 16—" ; canvas, 47 inches by 65½ inches.

Engraved by C. L. van Kesteren in Hofdijk, *Museum van der Hoop*.

Etched by W. Steelink the elder in the *Zeitschrift für bildende Kunst*, 1891, and by C. L. Dake.

Mentioned by Vosmaer, pp. 365, 564; Bode, pp. 552, 557; Dutuit, p. 36; Michel, pp. 490, 565 [382-3, 440].

Exhibited at Amsterdam, 1898, No. 119.

In the Vaillant collection, Amsterdam, 1825; from which Sm. bought it (for 5000 florins).

In the possession of J. Smith, London.

In the Van der Hoop collection, Amsterdam, 1836 (Sm.); bequeathed in 1854 to the city of Amsterdam and lent in 1885 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2019.

930. **A YOUNG MARRIED COUPLE.** Sm. 322; Bode 218; Dut. 259; Wb. 202; B.-HdG. 99.—They are in a room, at the back of which several steps lead down from a door. In the centre stands the husband, in black, with a short riding-cloak; he has a broad-brimmed hat on his dark hair and a close-fitting pleated collar. His right hand, hidden under the cloak, rests on his hip; his gloved left hand holds the right glove. He has a slight moustache and beard. To the right, and nearer the front, the wife sits in an arm-chair, in three-quarter profile to the left. Her fair hair is combed back. She is dressed entirely in black, save for the piece of flowered white silk let into her bodice; she wears a broad ruff, lace ruffles at her wrists, and narrow lace on her cap. In her gloved left hand she holds the other light grey glove. In the left foreground is a chair with a deep red seat. A greenish wall, with a map hanging to the left. Small full-length figures.

Signed to the left, at the lower edge of the map, "Rembrandt f. 1633"; canvas, 51½ inches by 43 inches.

Mentioned by Waagen, i. 115; Vosmaer, p. 499; Bode, p. 403; Dutuit, p. 45; Michel, p. 142 [108, 433]; Moes, 1247, 1, and 667, 1, inaccurately, as portraits of W. Burchgraeff and his wife.

Exhibited at the British Institution, London, 1853, No. 13; at the Royal Academy Winter Exhibition, London, 1881, No. 75; at South Kensington Museum, 1890-98, No. 64; at Manchester, 1857, No. 656.

In the collection of Henry Philip Hope, London, 1836 (Sm.).

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; sold as a whole in 1898 to A. Wertheimer and P. and D. Colnaghi.

In the collection of Mrs. John L. Gardner, Boston.

931. **A MARRIED COUPLE WITH THREE CHILDREN.** Bode 50; Dut. 353; Wb. 40; B.-HdG. 539.—On the right sits the mother, inclined a little to the left; she wears a bright red dress, cut out square at the throat and filled in over the chemisette; her hair is combed back into a cap, and she has long ear-rings. She looks with a happy smile at her youngest child, seated on her lap. The child wears a light cherry-coloured silk frock with a white collar and white insertion at the breast, and a dark hat over a white cap, and holds a rattle in the right hand. To the left, at the mother's feet, stands the second child in a light green frock, looking to the left at the elder sister, who holds a flat basket of flowers in front of her with both hands; this elder girl has pearls in her ears, and wears a bright greenish frock with long slashed sleeves trimmed with fur.

Behind her stands the father, facing the spectator and looking straight out of the picture with a genial smile; he has long smooth hair and a slight moustache, and wears a dark coat with full sleeves of dull red; in his right hand he holds out a pink to the second girl. Dark background, in which may be seen brown bushes. Life-size figures to the knees. Painted about 1667-69.

Signed on the basket, "Rembrandt f."; canvas, 50 inches by 66½ inches.

Etched by W. Unger.

Mentioned by Vosmaer, pp. 365, 564; Bode, pp. 552, 564; Dutuit, p. 26; Michel, pp. 502, 552 [391-2, 437].

In the Salzdahlum Gallery about 1750; thence transferred to Brunswick.

In the Brunswick Gallery, 1910 catalogue, No. 238.

932. **THE ANATOMY LESSON OF PROFESSOR NICOLAES TULP.** Sm. 142; Bode 11; Dut. 193; Wb. 339; B.-HdG. 55. — Half-length; life-size figures. In a vaulted room Professor Nicolaes Pietersz Tulp (1593-1674) is engaged in demonstrating, on the corpse of a man, the anatomy of the arm-muscles, the flexor perforatus sublimis and the flexor perforans profundus. He sits, turned three-quarters left, dressed in black, with a plain close-fitting collar and smooth wristbands and a broad-brimmed slouch-hat. He has a moustache and beard. With the left hand slightly raised he makes an explanatory gesture, while the right hand holds with the forceps the bared muscles of the left forearm. The nude corpse, covered only with a white loin-cloth, lies, obliquely foreshortened, on a table. In the right foreground, close to the feet, is a large folio. On the lecturer's right [and spectator's left] is a group of five figures; two others sit on the extreme left close to the dissecting-table. In the chief group, beside Tulp, is Mathijs Kalkoen, bending forward, with the head almost in full face as he looks at the lecturer; his left hand is on his breast. Behind him, on a higher seat, is Hartman Hartmansz, with his body in profile to the right and his head turned to the front; he holds in his left hand a paper on which are written the names of those present. To Kalkoen's right is Jacob de Witt, bending forward to the right almost in profile and looking keenly at the subject's arm. Behind him and bending over him is Jacob Block, who is also attentively watching. Behind and above him, on the back bench of the amphitheatre, is Frans van Loenen, seen in full face; he holds his right hand, which is alone visible, at his breast. On the extreme left sits Jacob Koolvelt, in profile; in front of him is Adriaen Slabran, who turns his face to the spectator and rests his right hand on his knee. All are bareheaded and have more or less well-grown moustaches and beards; all—except de Witt, who is in dark purple—are in black and have turned-down collars, except Hartmansz, who wears the stiff ruff which was already old-fashioned. The subject represented—the only one reported in 1632 in the Amsterdam Anatomy Book—is the corpse of the criminal Adriaen Adriaensz, called "het Kint" (the child), a quiver-maker of Leyden, aged twenty-eight, who was executed and dissected on January 31, 1632. *See* E. H. M. Thijssen, *Nicolaes Tulp*, an Amsterdam doctoral dissertation, 1881, p. 36.

Signed in the centre at top—mostly retouched, "Rembrandt f. 1632"; canvas, 65 inches by 86½ inches.

Etched by J. de Frey, W. Unger, L. Flameng, C. L. Dake. Engraved twice in aquatint by J. B. A. Cornilliet. Lithographed by C. Binger, H. J. van den Hout, H. J. Zimmermann, C. C. A. Last, J. L. Huygens; and in colours by Lankhout and Yzerdraad. Engraved on wood in the works of Dohme, Woltmann and Woermann, and Michel. Drawn by J. Dilhoff, 1760, and by H. Pothoven.

Mentioned by Z. C. von Uffenbach, who visited the Anatomical Theatre in 1711—see *Merkwürdige Reisen*, iii. 546; Vosmaer, pp. 108, 492; Bode, p. 398; Dutuit, p. 36; Michel, pp. 131, 565 [99-104, 440]; Hofstede de Groot, *Urkunden*, Nos. 24, 369, 389; Geyl in *Oud Holland*, xxiv. (1906), p. 40.

In the Anatomical Theatre of the Surgeons' Guild at Amsterdam, for which the picture was painted; it remained there till 1828.

Sale.—Amsterdam, August 4, 1828, No. 109; bought before the sale for (32,000 florins) for the collection of King William I. of the Netherlands.

In the Royal Gallery, The Hague, 1914 catalogue, No. 146.

933. **THE SHIPBUILDER AND HIS WIFE.** Sm. 161; Bode 184; Dut. 258; Wb. 136; B.-HdG. 105.—An aged man, with white hair, moustache and beard, turns from the table on the left, at which he sits in an arm-chair, towards an elderly woman on the right; she gives him a letter with her right hand, while she holds with her left the handle of the door by which she has entered the room. The husband, in a deep black coat and a narrow pleated collar, holds a pair of compasses in his right hand and rests his left on a sheet of paper, on which are sketches for the hull of a ship. On the table beside him are a pencil, instruments, and books. The wife wears a neat black cloth gown, with a narrow starched collar and a plain white cap with outstanding wings. The scene is an interior; a window is indicated to the left, and a map hangs on the wall. Three-quarter length; life size.

Signed on the paper of sketches, "Rembrandt f. 1633"; canvas, 46 inches by 66 inches.

Etched by J. de Frey; engraved in mezzotint by C. H. Hodges, 1802.

Mentioned by Vosmaer, pp. 121, 498; Bode, p. 403; Dutuit, p. 32; Michel, p. 143 [110, 430].

Exhibited at the British Institution, London, 1819, No. 43; 1826, No. 55; 1827, No. 65; and 1835, No. 14; at the Royal Academy Winter Exhibition, London, 1873, No. 118; 1889, No. 107; and 1899, No. 67.

Sales.—Jan Gildemeester, Amsterdam, June 11, 1800 (8050 florins).

Pieter de Smeth van Alphen, Amsterdam, August 1, 1810 (16,500 florins, Lafontaine).

Lafontaine, London, June 12, 1811, No. 63 (£5250, Lord Yarmouth for the Prince Regent, afterwards George IV.).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 16.

933*a*. **A Large Family-Piece with a Dead Monkey.** Rembrandt had painted into a family-piece, which was commissioned and almost finished, his monkey which had just died. For that reason the

sitters refused to take the picture; it remained in Rembrandt's possession, and was used by him as a partition in his studio.

Mentioned by Houbraken, *Groote Schouburgh*, i. 259; and by Hofstede de Groot, *Urkunden*, No. 407, § 14.

933*b*. **A Picture with Several Figures.**—Well painted.
14 inches by 18½ inches.

Sale.—Hendrick van der Vugt, Amsterdam, April 27, 1745, No. 84 (Hoet, ii. 163)—but No. 85 of the original catalogue—(85 florins, De Barrie).

934. **A Married Couple.**—The wife sits in an arm-chair at a table, on which lies an open book. She holds a leaf of the book with her right hand; her left hand rests in front of her. Her head is seen from the front, a little to one side. The husband stands behind the table, almost in full face, wearing his hat and holding his left hand at his breast. With the right hand he makes a speaking gesture and points to a skull, a bone, and a spray of roses lying on the table. The couple are in old Dutch costumes. The husband appears to be a Mennonite teacher. Expressive and natural in style.

Canvas, 47½ inches by 41 inches.

Sale.—Madame S. A. Westerhof, born Van der Schagen, Amsterdam, May 16, 1781, No. 39 (609 florins, Ekels).

935. **Father and Son.** Sm. 289.

Sale.—Pauwels, Brussels, August 22, 1803 (774 florins).

936. **A Richly Dressed Married Couple hand-in-hand.** Wb. 469.—The woman wears an ermine cloak over a white silk gown, and has a veil on her head. She has a gold chain round her waist, and another as a slave's chain round her neck with a pearl necklace. A cross hangs from a black ribbon at her throat. The man wears a gold-embroidered vest; the embroidery on his cloak is set with diamonds. Landscape background. Three-quarter length; life size.

Signed, "Rembrandt f. 1636"; canvas, 51½ inches by 64½ inches.

Engraved by De Marcenay, 1735.

Sales.—Comte de Vence, Paris, February 11, 1761 (400 francs); *see* C. Blanc, i. 98.
S. Erard, Paris, 1831, No. 118 (4600 francs).

937. **A Family outside a House.**—The wife sits with folded hands to the left on a bench beside her husband. She wears a black dress with a white collar and wristbands over a white skirt. The man is in black with a narrow white collar; on his long hair is a broad-brimmed hat. On the wife's left arm hangs a ribbon, to which the child standing beside her to the right is clinging. The child is riding a hobby-horse, and is in white with a white cap and a hanging pocket. To the right, at the child's side, is a little dog. In the background to the right is the house door, while to the left are a tree and a window. The group are seated on a step in front of the house. Powerful and effective in its truth to nature.

Panel, 19 inches by 15 inches.

Etched in the sale-catalogue.

Sale.—John Clerk of Eldin, Edinburgh, March 14, 1833, No. 170 (£10).

937*a*. **Two Children standing.**
Canvas, 38½ inches by 46 inches.

Sale.—Aguado, Paris, March 1843 (1300 francs).

938. **A Man and a Woman standing hand-in-hand on the Terrace of a Mansion.** Sm. 363.—Both are dressed in black silk, with lace frills and ruffles; the man wears a large hat. At the end of the terrace is a statue on a pedestal. Full-length figures. "Painted in the artist's finished manner, about the year 1635" (Sm.).
Canvas, about 42 inches by 32 inches.

Described by Sm. (1836); he accidentally omitted to say where it was.

939. **A HIGH STONE BRIDGE.** Sm. 612; Bode 143; Dut. 447; Wb. 212; B.-HdG. 232.—Near an inn with a red gable, a high stone bridge leads in a wide curve across a canal, which runs from the left towards the front. On the far side is a farm with a hay-rick amid trees; farther away is a church-tower. In front of the inn is a rustic waggon, seen from the back, with persons in it. On the road is a peasant driving a cow from left to right; in the immediate foreground to the right is another cow. Several other figures are near the bridge. Under the bridge is a boat; another is in front of it, with two men, one of whom poles the boat forward. Dark sky; a bright ray of sunshine illumines the clump of trees and the buildings among them. Painted almost entirely in brown and grey. Painted about 1637-38.
Oak panel, 11½ inches by 16 inches.

Mentioned by Bode, pp. 492, 579; Dutuit, p. 46; Michel, p. 314 [239]; Waagen, iii. 164.

Exhibited at the Royal Academy Winter Exhibition, London, 1899, No. 35 [by J. Reiss].

Sale.—Lapeyrière, Paris, April 14, 1817, No. 3 (E. Gray); *see* Buchanan, ii. 298.

In the collection of James Gray, Versailles, 1863.

In the collection of the Marquess of Lansdowne, Bowood, 1883.

Sale.—James Reiss, London, May 12, 1900, No. 63 (£2205, Rijksmuseum).

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 2020.

940. **LANDSCAPE WITH A RIVER VALLEY.**—In the right foreground on a bank is a great oak; behind it is a house with a red-tiled roof and a projecting gable. To the left is a view of a wide river valley with sailing boats in the distance. On the extreme left is a group of houses amid trees. A red-tiled roof with a white gable is noticeable; above one roof rises a white sail. A sunlit road leads past a cornfield to the left. On the right, in the shadow of the foreground, goes a man in a dark dull red coat.
Oak panel, 10½ inches by 12½ inches.

Exhibited at the British Institution, London, 1838, No. 104; in Berlin, 1914, No. 131.

In the collection successively of Sir Charles Coote and Sir Algernon Coote, Ballyfin, Ireland.

In the possession of R. Langton Douglas, London.

In the collection of Marcus Kappel, Berlin, 1914 catalogue, No. 26.

941. **LANDSCAPE WITH AN OBELISK.** B.-HdG. 230. —In front of a steep cliff, a broad river winds towards the foreground. Here a road crosses a stone bridge; it passes a lofty obelisk or column in the direction of a town, near which another high bridge with two arches crosses the river which rushes down a steep fall. By the river in the left foreground is a water-mill; to the right are great gnarled trees, beyond which a wood extends towards a hill in the centre of the picture. On the road in the immediate foreground a pedestrian and a man in a red cap on a grey horse come towards the spectator; beside them runs a dog. A waggon crosses the nearer bridge; farther back, a passenger waggon with two horses approaches the obelisk. From the dark clouds a bright ray of sunlight falls on the middle distance. Painted about 1638.

To the right at foot is a later signature, "R. 1638"; oak panel, 22 inches by 28½ inches.

Mentioned by Michel, pp. 314, 559 [239].

Exhibited at Amsterdam, 1898, No. 41.

Sales.—Baron de Beurnonville, Paris, May 9, 1881, No. 434; May 21, 1883, No. 84 (10,000 francs)—*see* Paul Eudel, *L'Hôtel Drouot en 1883*, Paris, 1884, p. 346; and June 2, 1884.

In the possession of A. Posonyi, Vienna.

In the collection of Georg von Rath, Budapest.

In the possession of P. and D. Colnaghi, London.

In the collection of Mrs. John L. Gardner, Boston.

942. **A TOWN ON A HILL IN STORMY WEATHER.** Sm. 611; Bode 48; Dut. 444; Wb. 46; B.-HdG. 231.—To the left, half-way up a hill, is a town with an old church on which vivid sunlight falls. Through the lofty arches of a viaduct the river rushes down to the middle distance. On a road in the left foreground rides a man on a grey horse, seen from the back; near him is a lad. To the left, horses are being driven towards a farm at the foot of the hill. On the other bank, in the right background, is a farm with a well; in front of it are trees. At the end of the river-plain to the right stretches a range of low hills. By the roadside in the immediate foreground to the right are some small red flowers. The sky in the right distance is covered with dark storm-clouds; to the left the blue sky is seen. The picture is almost entirely in brown on brown. Painted about 1638.

Signed to the right at foot, "Rembrandt f."; oak panel, 20½ inches by 28½ inches.

Mentioned by Vosmaer, pp. 314, 556; Bode, pp. 452, 491, 564; Dutuit, p. 26; Michel, pp. 313, 552 [238-9, 437]; Riegel, *Beiträge*, ii. 245.

In the Salzdahlum Gallery; transferred thence, after its return from Paris, to Brunswick.

In the Brunswick Gallery; 1910 catalogue, No. 236.

943. **A CANAL WITH SKATERS.** Sm. 609; Bode 57;

Dut. 450; Wb. 66; B.-HdG. 341.—On a frozen canal there move several skaters, a woman with a dog, and a sledge with a grey horse. Beside a wooden shed in the right foreground stands a man with a high fur cap; another man sits on the bank. On the farther bank is a low farm with a hay-rick. On the left a wooden bridge crosses the canal.

Signed to the left at foot, "Rembrandt f. 1646"; oak panel, 6 inches by 8½ inches.

Etched by W. Unger.

Mentioned by Vosmaer, pp. 307, 512; Bode, pp. 491, 565; Dutuit, p. 27; Michel, pp. 319, 552 [245, 437].

In the principal Cassel inventory of 1749, No. 768.

In the Palace, Cassel, 1783 inventory, No. 128.

In the Cassel Gallery, 1913 catalogue, No. 241.

944. **A RIVER VALLEY WITH RUINS.** Sm. 610; Bode 58; Dut. 451; Wb. 67; B.-HdG. 343.—Across a river, flowing from left to right towards the front, a road passes in the middle distance over a high stone bridge with a single arch, on which a horseman rides forward. On the bank sits an angler in red. On the river are swans; in front of the bridge lies a large boat with a flag at the stern. On the farther bank to the right is a windmill; beyond are cottages under bushy trees extending along the slope of a hill, on the top of which is a town with the ruins of a lofty church on the slope to the left. A brook flows from the hill, under a bridge of several arches, down to a water-mill. To the left is a distant view. Painted about 1650.

Signed to the right at foot, "Rembrandt f."; oak panel, 26 inches by 34 inches.

Etched by W. Unger.

Mentioned by Vosmaer, pp. 314, 547; Bode, pp. 493, 565; Dutuit, p. 27; Michel, pp. 366, 552 [282, 437].

In the first supplement to the principal Cassel inventory of 1749, No. 920.

In the Cassel Academy, 1783 inventory, No. 42.

In the Cassel Gallery, 1913 catalogue, No. 242.

945. **LANDSCAPE BY NIGHT.**—A sheet of water fills the whole width of the picture. In the centre foreground a peasant on a grey horse rides from left to right. Behind him is a dog. To the right is an old woman with a child. On the farther bank are trees with cottages amidst them. To the left of the large clump of trees is a bright cloud. Almost in the centre a white cow is dimly seen. In style it reminds one strongly of the Dublin picture (88), although it is much less dark.

Signed in full to the left at foot, and dated 1639; oak panel, 7½ inches by 14⅛ inches.

Exhibited at the British Institution, London, 1858, No. 118 or 120.

In the collection of C. Jennens, London; see *London and its Environs described*, 1761.

In the collection of Earl Howe, Gopsall.

In the possession of Sir G. Donaldson, London, 1908.

In the possession of A. Sulley and Co., London.

In the possession of Sir G. Donaldson, London, 1909.
In the collection of S. L. Swaab, The Hague.
In the possession of Julius Böhler, Munich.
In the possession of C. Langaard, Christiania, 1913 catalogue, No. 31.

946. **A WOODED LANDSCAPE WITH A RUIN.** B.-HdG. 572.—In the foreground an old woman sits by the roadside in front of a tall tree. To the right, by a stream, are two anglers and a few sheep. On the road, which leads to a dark wood, a man is walking. In the right distance a stone bridge goes across a pool with swans towards a ruined castle, which is illumined by the yellowish light of the setting sun. Painted about 1636-37.

Signed, "Remb . . . f. 163–"; oak panel, 12 inches by 18 inches.

Exhibited at Düsseldorf, 1904, No. 368.
In the collection of Freiherr von Ketteler, Schloss Ehringerfeld, Westphalia.

947. **A FLAT LANDSCAPE WITH A TOWN IN THE DISTANCE.** Bode 225; Dut. 445; Wb. 229; B.-HdG. 235.—In the foreground a broad road passes over a stone bridge, past a castellated house, and behind a clump of trees, and turns to the right towards a brightly sunlit town with a church, a windmill, and fortifications. To the left is a gloomy distance, under a great expanse of cloudy sky. On the road in the immediate foreground is a man with red breeches, carrying a burden; he is seen from the back and has a dog with him. From the right comes a coach with four grey horses. Beyond the bridge is a horseman. Painted about 1640.

Oak panel, 8½ inches by 11½ inches.

Mentioned by Bode, pp. 492, 588; Dutuit, p. 47; Michel, pp. 314, 558 [239, 433]; Waagen, iv. 98.

Exhibited at the British Institution, London, 1837, No. 45, and 1843, No. 66; at the Royal Academy Winter Exhibition, London, 1889, No. 113, and 1899, No. 33; at the New Gallery, 1898, No. 129; at the Burlington Fine Arts Club, 1912, No. 12; at Amsterdam, 1898, No. 50.

Sales.—S. Woodburn, London, May 15, 1834, No. 54 (Nieuwenhuys).
Thomas Baring, London, June 2, 1848 (£225 : 15s.).

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 86.

948. **LANDSCAPE WITH A CASTLE** [officially catalogued as **Landscape with a Coach**]. Sm. 598; Bode 238; Dut. 446; Wb. 255; B.-HdG. 233.—The castle is surrounded by a stream crossed by a drawbridge, and by trees. On rising ground in front to the right stands a young man with a stick and a high plume in his cap; behind him is a man-servant with two great greyhounds. From this point a road leads to the left, past a cornfield, to a town in the distance. On the road, close by, is a coach and pair, behind which a boy is running. Farther to the left is a hay-cart behind a farm. In the distance to the right, on a low sunlit hill, is a tower near some buildings. To the left is the town on the far side of a broad river, on which is a large vessel. Several small figures are seen on the road and in a boat on the water; the whole scene is enlivened with cows and swans. Cloudy sky. The effect

of light is striking. The colour is greyish brown, almost in monochrome; only a few pale red or greenish tones are noticeable. Painted about 1640. [Possibly identical with 955*c*.]

Oak panel, 18 inches by 25 inches.

Engraved by Maillet in the Choiseul Gallery, No. 97.

Mentioned by Vosmaer, pp. 310, 534; Bode, pp. 492, 589; Dutuit, pp. 5, 6, 48; Michel, pp. 314, 558 [239, 434]; Waagen, ii. 158.

Exhibited at Bethnal Green Museum, London, 1872, No. 199; at the Royal Academy Winter Exhibition, London, 1889, No. 154.

Sales.—De Julienne, Paris, March 30, 1767, No. 138 (2071 francs, with a Rubens as pendant, Duc de Choiseul).

Duc de Choiseul, Paris, April 6, 1772, No. 3 (2401 francs, with the same pendant).

Prince de Conti, Paris, April 8, 1777, No. 291 (1720 francs, with the same pendant).

Comte de Vaudreuil, Paris, November 24, 1784, No. 30 (1801 francs, with the same pendant, Langlier).

C. A. de Calonne, Paris, April 21, 1788 (500 francs).

C. A. de Calonne, London, March 23, 1795, No. 23 (£53 : 11s., without the pendant, G. W. Taylor); *see* Buchanan, i. 246.

G. Watson Taylor, London, June 13, 1823 (£367 : 10s., Lord Hertford).

In the collection of the Marquess of Hertford, London, 1836 (Sm.).

In the Wallace Collection, London, 1913 catalogue, No. 229.

949. **LANDSCAPE WITH A DRAWBRIDGE.** B.-HdG. 573.—In the left foreground is a mounted sportsman in a yellow coat and red cap, followed by his man-servant, who holds two dogs in leash and carries game on a stick over his shoulder. In the centre foreground a man in a red coat sits at the roadside; he has a burden on his back and a long stick resting against his shoulder. In the middle distance a drawbridge leads to a fortified town, behind the gateway of which rises a church with two towers. A coach and pair, surrounded with attendants and pedestrians, crosses the bridge. A wide plain, bounded by steep cliffs to the left, extends beyond the town to the horizon. Painted about 1640.

Oak panel, 16½ inches by 24 inches.

[Mentioned by Michel, p. 442.]

Sale.—Amsterdam, April 22, 1771, No. 20 (380 florins, J. P. van der Schley).

In the collection of Don Carlos Miguel, fourteenth Duke of Alba, who bought it in 1818.

In the collection of the Duke of Berwick and Alba, Madrid.

950. **LANDSCAPE WITH A WOODEN BRIDGE.**—The bridge spans a little stream which crosses the picture diagonally from the left background to the right foreground. On the farther bank, in the centre of the picture, are a tumble-down cottage and a farm amid trees, beneath which there is a little vista. On the extreme right is to be seen another small wooden building. On the bridge stands a woman in a dark red skirt and dark blue jacket. From the left a man and a woman approach the bridge. Evening light. There is little local colour. In style and

feeling it reminds one strongly of pen-drawings from nature which correspond to it, such as the drawing formerly in the Heseltine collection, and now in that of M. Kappel, Berlin, reproduced by Lippmann, 326.

Signed in full to the left, and dated 1654—the third figure is not quite clear, but can only be a 5, to judge from the style; oak panel, 10 inches by 15½ inches.

Mentioned by Hofstede de Groot, *Onze Kunst*, 1909, p. 182.

Exhibited at the British Institution, London, 1858, No. 120 or 118.

In the collection of C. Jennens, London; see *London and its Environs described*, 1761.

In the collection of Earl Howe, Gopsall.

In the possession of Sir G. Donaldson, London, 1908.

In the possession of A. Sulley and Co., London.

In the possession of Sir G. Donaldson, London, 1909.

In the collection of S. L. Swaab, The Hague.

In the possession of F. Kleinberger, Paris.

In the collection of the late Sir W. C. Van Horne, Montreal.

951. **A STORM OVER A RIVER LANDSCAPE.** Bode 117; Dut. 448; Wb. 113; B.-HdG. 234.—A river, coming from wooded hills on the right, turns in front to the left and loses itself in the level distance. In the right foreground is a rustic wooden bridge; in the left middle distance is a stone bridge of seven arches with a bridge-house. Beyond the bridge lie seven boats with tall masts; in front of it are some rowing-boats. In the foreground stands an angler. On the farther bank, on a projecting tongue of land in the centre, is a dense clump of trees in full sunlight. A group of houses to the right lies in the shadow of a storm-cloud coming up from the right. Painted about 1640.

Oak panel, 11½ inches by 16 inches.

Etched by C. Onken in Bode's *Oldenburg Gallery*.

Mentioned by Vosmaer, pp. 310, 534; Bode, pp. 492, 574; Dutuit, p. 31; Michel, pp. 314, 554 [239, 439]; Bode, *Oldenburg Gallery*, p. 34; Bredius and Schmidt Degener, *Oldenburg Gallery*, p. 13.

In the Oldenburg Gallery, 1890 catalogue, No. 197; bought in 1801.

952. **LANDSCAPE WITH A WINDMILL** [commonly called, **The Mill**]. Sm. 601; Bode 142; Dut. 452; Wb. 211; B.-HdG. 345.—Beside a broad moat, high above the circular scarp of a ruined bastion, stands a windmill with some low cottages. The path from the mill leads, on the left, over a little bridge across a sluice, to a landing-post in the foreground. A woman with a child goes down to the water; a man pushes a barrow upwards. In the centre foreground a woman at the water's edge is washing linen. A man behind watches her. From the right approaches a ferry-boat with the mast down, rowed by a man. To the right on the farther bank, amid dense groves of trees, are some cows, and beyond them a cottage. Evening light. The last rays of the sun illumine the right half of the sky and envelop the mill in their radiant glow. Painted about 1650.

Canvas, 34 inches by 41 inches.

A copy—on panel, 34½ inches by 39½ inches—was exhibited at the Grafton Gallery, London, 1911, No. 67 [by T. Humphry Ward].

Etched by Mathieu, Dequevauviller, Turner, P. J. Arendzen.

Mentioned by Bode, pp. 493, 579; Dutuit, p. 46; Michel, pp. 367, 555 [282-3, 433]; Waagen, iii. 157.

Exhibited at the British Institution, London, 1815, No. 37, and 1864, No. 112; at the Royal Academy Winter Exhibition, London, 1878, No. 172; 1888, No. 74; and 1899, No. 40.

Sale.—Duc d'Orléans, 1798 (£525, W. Smith); *see* Buchanan, i. 196.

In the collection of the Marquess of Lansdowne, Bowood, before 1836 (who is said by Sm. to have paid £840 for it); sold to P. A. B. Widener in 1911 (for £100,000).

In the collection of P. A. B. Widener, Philadelphia.

Landscape.—The following pictures with Biblical personages, in which the figures play a more or less subordinate part, may also be regarded as landscapes:

"The Finding of Moses," 23; John G. Johnson, Philadelphia.
"Tobias and the Angel," 68; Glasgow Art Gallery.
"Landscape with figures representing the story of Tobias and the Angel," 68*a*; National Gallery, London.
"The Flight into Egypt," 88; Irish National Gallery, Dublin.
"Christ in the Storm," 103; Mrs. John L. Gardner, Boston.
"The Good Samaritan," 109; Czartoryski Museum, Cracow.

952*a-c*. Three Small Landscapes.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, 169.

In the collection of Rembrandt, Amsterdam; in the inventory of his effects, July 25, 1656, Nos. 10, 20, and 65.

953. View of the Back of a House.

Mentioned by Hofstede de Groot, *Urkunden*, 169.
In the collection of Rembrandt, Amsterdam; inventory, No. 35.

953*a*. A Small Hilly Landscape.

Mentioned by Hofstede de Groot, *Urkunden*, 169.
In the collection of Rembrandt, Amsterdam; inventory, No. 43.

953*b*. A Small Landscape with a Shepherd and his Flock.

Mentioned by Hofstede de Groot, *Urkunden*, 169.
In the collection of Rembrandt; inventory, No. 60.

954. A Study from Nature with Cottages.

Mentioned by Hofstede de Groot, *Urkunden*, 169.
In the collection of Rembrandt; inventory, No. 68.

954*a-c*. Three Studies from Nature of a Small Landscape.

Mentioned by Hofstede de Groot, *Urkunden*, 169.
In the collection of Rembrandt; inventory, Nos. 69, 291, 304.

954*d*. Evening Twilight.

Mentioned by Hofstede de Groot, *Urkunden*, 169.
In the collection of Rembrandt; inventory, No. 125.

954*e*. **A Small Moonlit Landscape.**—Repainted by Rembrandt.

Mentioned by Hofstede de Groot, *Urkunden*, 169.
In the collection of Rembrandt; inventory, No. 301.

955. **A Haystack.**

Mentioned by Hofstede de Groot, *Urkunden*, 323.
In the collection of the widow of Isaack van Beest, Amsterdam, in an inventory of 1672.

955*a*. **A Hilly Landscape.**—With figures.

Mentioned by Hofstede de Groot, *Urkunden*, 325.
In the collection of Abraham de Potter, Amsterdam; in the inventory of his effects, May 5, 1673.

955*b*. **A Winding Staircase.**—Possibly this refers to a picture in the style of the "Philosophers" (Louvre), 233 and 234.

Mentioned by Hofstede de Groot, *Urkunden*, 361.
In the collection of Catharina Deyl, widow of the painter Nicolaes Rosendael, Amsterdam; in the inventory of her effects, March 7, 1687, No. 80.

955*c*. **A Castle.**—[Possibly identical with 948.]

Mentioned by Hofstede de Groot, *Urkunden*, 368.
In the collection of Geertruyt Brasser, widow of Johan van der Chijs, Delft; in an inventory of April 27, 1692.

956. **View in a Corridor.**

Mentioned by A. Bredius, *Oud Holland*, 1910, p. 16.
In the collection of Willem van Dam, Amsterdam, September 1713.

956*a*. **Landscape.**
20½ inches by 23½ inches.

Sale.—Amsterdam, October 21, 1739, No. 115 (14 florins).

956*b*. **A Spring amid Rocks.**—With figures and animals.
11 inches by 19½ inches.

Sale.—G. Bicker van Zwieten, The Hague, April 12, 1741 (Hoet, ii. 22), No. 135 (7 florins 10).

957. **View of Amsterdam.**—A sketch.

In the collection of J. de Gise, Bonn, 1742 catalogue, No. 15; but not in the sale-catalogue in Hoet.

957*a*. **Hilly Landscape.**—With small figures.

Sale.—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 208), No. 113 (52 florins, Hoet).

957*b*. **Landscape with Figures and Cows.**

Sale.—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 208), No. 114 (40 florins, Hoet; but 26 florins 10, according to Hoet himself).

957*c*. **Landscape with Figures and Cows.**

Sale.—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 208), No. 115 (26 florins, Van Spangen; but 46 florins, according to Hoet).

958. **A Ruin.**—In grisaille.

Sale.—Jacques de Roore, The Hague, September 4, 1747 (Hoet, ii. 208), No. 116 (1 florin 2).

958*a*. **Landscape with Figures and Animals.**
22½ inches by 39 inches.

Sale.—D. Ietswaart, Amsterdam, April 22, 1749 (Hoet, ii. 241), No. 36—but No. 38 of the original catalogue—(3 florins, P. Ietswaart).

958*b*. **Landscape in Sunlight.**—Extraordinarily fine and carefully painted.
14½ inches by 28 inches.

Sale.—The Hague, December 11, 1753, No. 16.

958*c*. **A Wooded Landscape.**—With a horseman.
16½ inches by 14 inches.

Sale.—J. de Bary, Amsterdam, November 26, 1759, No. 32 (16 florins 5, Van den Berg).

958*d*. **Landscape.**
54 inches by 65½ inches.

Etched by Rembrandt himself.

Sale.—Comte de Vence, Paris, February 11, 1761 (300 francs); *see* C. Blanc, i. 98.

958*e*. **Landscape.**—With several small figures. Exceptionally fine and delicate in execution.
13 inches by 19½ inches.

Sale.—(Supplementary) B. Cronenburgh and others, Amsterdam, March 22, 1762, No. 23* (60 florins, Godow).

958*f*. **Landscape.**
19½ inches by 16 inches.

Sale.—Antwerp, August 25, 1762 (Terw. 280), No. 27 (25 florins 15).

958*g*. **Landscape with a Coach and Horses.**—Vigorous in style. Not by Rembrandt, according to a MS. note by J. van der Marck.
20½ inches by 27½ inches.

Sale.—Amsterdam, May 23, 1764, No. 188 (8 florins, Koeling).

959. **Landscape in a Storm.**—A flash of lightning strikes a house.
14 inches by 16 inches.

Sale.—Pictures from the collections of Cardinal Mazarin and the Prince de Carignan, Duc de Valentinois, London, February 26, 1765, second day, No. 8.

960. **Landscape with a Fortress.**—A bridge leads across a moat to the gateway on the right. On the water in the moat are swans. To

the left are figures on the road which is overgrown with bushes. On the bank are shepherds with their sheep. The scene is lighted from the horizon by the setting sun.

Panel, 16 inches by 22 inches.

In the collection of G. Winkler, Leipzig, 1768 catalogue, No. 501.

960*a*. **A Small Landscape.**—With figures.
Panel, 6 inches by 13½ inches.

Sale.—Antwerp, May 25, 1768 (Terw. 657), No. 19.

960*b*. **Landscape with Uyttenbogaert's Country House.**—Probably a copy of Rembrandt's etching, "The Goldweigher's Field," Bartsch 234 [Hind 249].

Panel, 12 inches by 18 inches.

Sale.—Amsterdam, April 27, 1774, No. 112.

961. **Landscape with Figures dancing.**—And animals in the foreground.

24½ inches by 18 inches.

Sale.—H. Houtkamp, Alkmaar, March 19, 1776, No. 135.

961*a*. **Landscape.**—Fine light and shade. True to nature.
Panel, 15½ inches by 21½ inches.

Sale.—J. Christiaanze, Amsterdam, November 17, 1779, No. 98 (7 florins 5, Levade).

962. **A Hilly Landscape.**—In the foreground are a horseman and two persons, one of whom tends a flock of sheep. Broad in style and strong in colour.

Panel, 14½ inches by 13 inches.

Sale.—P. A. J. Knijff, Antwerp, July 18, 1785, No. 285 (19 florins 10, Giraud).

962*a*. **Landscape.**
Panel, 13½ inches by 22 inches.

Sale.—Ant. de Walsche, Brussels, June 14, 1791, No. 11 (94 florins).

963. **A Sea-Piece.**—With numerous ships and a yacht, which the Stadholder with his suite leaves in a State barge. Two bare-headed men on the shore await their landing. The ships are laden with timber, cattle, and hay. A fine picture, effectively painted.

Sale.—Lafontaine, London, June 13, 1807, No. 30 (£493 : 10s., W. Porter).

964. **A Wooded Landscape.**—With a still pool. On a hill sits a woman with a child in her lap, near some plants. Masterly in style; effectively lighted; brown in tone.

Canvas on panel, 37 inches by 55½ inches.

Sale.—Jos. Valette and others, Amsterdam, August 26, 1807, No. 182.

964*a*. **A Sea-Piece with a Ferry.**

Sale.—London, 1814 (£84, Peacock).

964*b*. **Landscape.**
Panel, 24 inches by 36½ inches.

In the collection of George III., King of England; in an inventory of about 1760-65.

In the collection of the Prince Regent, afterwards George IV., in 1819—noted by L. Cust.

964*c*. **Landscape.**—With a peasant in a red cap, a traveller, and a dog.
38 inches by 60 inches.

Exhibited at the British Institution, London, 1821, No. 92.
Sale.—Lord Radstock, London, May 12, 1826 (£136 : 10s., Batty).

964*d*. **A Rocky Landscape.**—A girl in a princely hunting costume stands with two dogs. Fine colour.
Canvas.

Sale.—Amsterdam, November 2, 1829, No. 97 (100 florins, Esser).

965. **Landscape with Cottages.**—The cottages are to the right, under large trees. Near them a woman has her fortune told by a gipsy woman. In the left distance is a plain with a village. Strong golden colour with blackish tones.
Panel, 7 inches by 9 inches.

Sale.—S. Erard, Paris, 1831, No. 201.

965*a*. **Landscape in a Storm.**

In the collection of Thomas Wright; exhibited in Birmingham, 1833, No. 121.

965*b*. **A Wooded Landscape.**—Broad in style.
Signed "Rembrandt"; panel, 16 inches by 14 inches.

Sale.—J. van den Bergh, Amsterdam, July 15, 1833, No. 218.

966. **Landscape.**

It is uncertain whether two or more of the following are identical:

Sale.—Boudewijn de Man, Delft, March 15, 1644, No. 22 (166 florins). See *Urkunden über Rembrandt*, No. 102.

In the collection of Martin van den Broeck, Amsterdam, who exchanged it with Andries Ackersloot, by a contract of March 28, 1647, for ropes, masts, and iron. In the collection of Andries Ackersloot, Amsterdam. See *Urkunden*, No. 110.

In the collection of Rembrandt, Amsterdam; in the inventory of his goods for sale, July 25, 1656, No. 11. See *Urkunden*, No. 169.

In the collection of Jan van de Cappelle, Amsterdam, in the inventory of 1680, No. 21. See *Urkunden*, No. 350.

In the collection of Catharina Deyl, widow of the painter Nicolaes Rosendael, Amsterdam; in the inventory of her effects, March 7, 1687, No. 136. See *Urkunden*, No. 361.

Sales.—Amsterdam, June 10, 1705 (Hoet, i. 79), No. 31 (48 florins).
Allard van Everdingen, Amsterdam, April 19, 1709, No. 60; good.
Amsterdam, June 4, 1727 (Hoet, i. 316), No. 3 (12 florins); specially good.
Chevalier Antoine de la Roque, Paris, 1745 (90 francs); *see* Dutuit, p. 3.

In the Merian collection, Frankfort-on-Main, offered for sale there in 1752 by Jacob Heldewir (Hoet, ii. 345), No. 52 (priced at 30 florins).

Sales.—G. van Haeften, Leyden, June 15, 1764, No. 35 (5 florins 15, Van den Berg); small.
Rotterdam, July 30, 1768, No. 97.

In the Ettling collection, Frankfort-on-Main, 1782; *see* Meusel, *Miscellanea*, xii. 329.

Sale.—John Knight, 1821 (£323 : 8s.); a small picture. Exhibited at the British Institution, London, 1815, No. 25; Sm. 614.

In the collection of G. W. Taylor; exhibited at the British Institution, London, 1821, No. 21.

In the collection of C. Savile Onley; exhibited at the British Institution, London, 1835, No. 139.

In the collection of Sir Robert Price; exhibited at the British Institution, London, 1837, Nos. 95 and 97. Two pictures.

966*a*. **A Dutch Farm.**

Exhibited in the British Institution, London, 1838, No. 68.
Then in the collection of Viscount Alford.

966*b*. **Landscape with a Cottage in a Wood.**
Panel, 13 inches by 18 inches.

Exhibited in Cologne, 1840, No. 200.
Then in the collection of J. J. Merlo, Cologne.

966*c*. **Landscape near Amsterdam.**—With a bridge, and a peasant and cattle on the road.

Sale.—S. Woodburn, London, May 15, 1854 (£73 : 10s., Nieuwenhuys).

966*d*. **A Wooded Landscape.**—With horsemen and beggars.
16 inches by 14 inches.

Sales.—B. West, London, June 23, 1820 (£210, S. Rogers).
S. Rogers, London, April 28, 1856 (£262 : 10s., Radclyffe).

966*e*. **Landscape with a prominent Grey Horse.**—This fine picture has suffered very much in the background.

In the collection of Lord Arundell of Wardour, Wardour Castle, 1857 (Waagen, iv. 392).

966*f*. **Landscape with a Church on the Edge of a Wood.**
14 inches by 18½ inches.

Exhibited in the British Institution, London, 1867, No. 82; and in the Royal Academy Winter Exhibition, London, 1873, No. 122.
Then in the collection of W. Fuller Maitland, London.

967. **Landscape with a Village Street.**—In the foreground to the left are tumble-down cottages and figures. In the distant plain to the right is a church. An excellent picture.
Signed, "R. f."; panel, 16½ inches by 29 inches.

Sale.—Carl Triepel, Munich, September 28, 1874, No. 5.

967*a*. **Landscape: Moonlight.**—To the right is a cottage, to the

left an old town, by which is a ditch. A moonlit path leads to the flat plain. Masterly in treatment.

Canvas, 12 inches by 11 inches.

Sale.—Dr. Bessel, Cologne, June 14, 1875, No. 203.

967*b*. **A River Landscape with a Windmill.**—The mill is on the right bank, behind which are houses. To the left is a bridge, with a man riding across. Other figures are seen here and there.

Canvas, 28½ inches by 42 inches.

Exhibited in the British Institution, London, 1839, No. 16, and 1861, No. 57; and in the Royal Academy Winter Exhibition, London, 1880, No. 82.

In the collection of Sir Samuel Scott, London, 1839.

In the collection of Edward H. Scott, London, 1880.

967*c*. **A Coast Scene.**—With figures in a storm.

Signed, and dated 1651; panel, 19 inches by 26 inches.

Sale.—J. W. Marshall, London, 1881 (£115 : 10s., W. J. F.); if the buyer's initials are those of Sir W. J. Farrer, the picture is probably identical with a school-piece (Sm. 608) mentioned in note 113 to the Comparative Table.

967*d*. **A Sea-Piece with Boats.**

Sale.—Frederick Jackson and others, London, April 20, 1895, No. 89.

968. **TWO DEAD PEAHENS.** Sm. 150, 620, and Suppl. 2; Bode 200; Dut. 391; Wb. 166; B.-HdG. 239.—At a window. One lies at foot to the left on a shelf, with its head to the right. The other is hung by the legs on the inner side of the window-shutter, high up to the right, with its neck on a basket full of apples. In the window to the left a girl leans on both arms; she has curls and a flat cap, and looks half-left; behind her is the dark interior of the house. A ray of sunlight falls on the left wing of the bird which is hung up. Life-size figures. Painted about 1638.

Signed to the right at foot, "Rembrandt"; canvas, 55 inches by 51½ inches.

A study for the picture, including the girl and the peahen lying down, is in the Berlin Print-room. It was worked over at a later date by Rembrandt, so that now a Jew, standing on the right and turned to the left, forms the principal figure in the composition. Reproduced by HdG., iv. 35.

Exhibited in the British Institution, London, 1819, No. 90, and 1839, No. 68; in the Royal Academy Winter Exhibition, 1878, No. 95, and 1899, No. 101; and at Amsterdam, 1898, No. 49.

[Mentioned by Michel, pp. 176, 432.]

In the inventory of the effects of the historian Tobias van Domselaer, Amsterdam, September 1685, is noted "Een groot schilderij met twee paeuwen van Rembrandt" [A large picture of two peacocks by Rembrandt] (by the proto-notary D. Doornick); cf. *Urkunden*, No. 359.

In the collection of W. Six, Amsterdam, 1734 (Hoet, i. 419).

In the collection of the late W. C. Cartwright, Aynhoe Park, Banbury.

969. **THE DISEMBOWELLED CARCASE OF AN OX.** HdG. 423.—It hangs in a butcher's shop. The hind-legs are fastened to

a bar, and the carcase stretches from the left centre to the right, away from the spectator. In the left foreground are various objects—an axe, a basket, a barrel, a chopping-block, a red pot, and so on. On the wall to the left hangs a ham. In the right foreground lies the severed head of the ox with its horns. In the background, a small wooden staircase leads to a door on the left. Bright light falls into the room from the left at top.

Signed on the block (by a later hand?), "R. 1639"; oak panel, 21 inches by 17½ inches.

Exhibited in Amsterdam, 1898, No. 43.
[Mentioned by Michel, p. 429.]
In the Meffre collection, Paris, 1863.
In the possession of C. Sedelmeyer, Paris.
In the collection of Georg von Rath, Budapest.
In the Rath Museum, Budapest, 1906 catalogue, No. 199.

970. **A Reddish-Brown Ox, standing.**—It is turned to the left. The attribution is not quite certain. In the head, and especially in the horns, there is much that is characteristic of Rembrandt. Many passages have been over-cleaned. The background seems to have been repainted.

Oak panel, 19 inches by 27½ inches.

A replica is in the Cavens collection, Brussels.

Mentioned by Karl Madsen in the *Kunstmuseets Aarsskrift*, i. (1914), p. 128, who argues very decisively for its authenticity and commends its good condition.

In the collection of S. Larpent, Christiania.

In the Copenhagen Museum; Larpent bequest of 1913.

971. **THE DISEMBOWELLED CARCASE OF AN OX** (officially catalogued as **The Slaughter-House**). Sm. 619; B.-HdG. 422.—It hangs in a cellar. It is suspended on a frame from two bars with cords, stretching from the left centre to the right away from the spectator, and swinging freely. Behind, to the left, a maid-servant sweeps the floor. On a wooden stool in the right foreground lies part of the ox's hide with the horns. Bright light from the right falls on the carcase. Painted about 1655.

Signed on a narrow strip in the centre at foot, "Rembrandt f. 16.."; oak panel, 28½ inches by 20½ inches.

Exhibited at Amsterdam, 1898, No. 76; in the Royal Academy Winter Exhibition, London, 1899, No. 44.
[Mentioned by Michel, p. 431.]
In the collection of Jan van Dijk, Amsterdam, 1791.
In the possession of Woodburn, London, 1836 (Sm.).
In the collection of John Graham-Gilbert, Glasgow; bequeathed to the city in 1877 by Mrs. Graham-Gilbert.
In the Glasgow Art Gallery, 1911 catalogue, No. 807 (old No. 377).

972. **THE DISEMBOWELLED CARCASE OF AN OX.** Bode 284; Dut. 414; Wb. 289; B.-HdG. 421.—It hangs on a wooden frame in a cellar; the carcase is stretched to the right, away from the spectator. Behind it to the right three stone steps lead to a doorway; leaning on the closed half-door a woman in a red bodice stands and looks at the spectator. Light falls from the right full on the carcase.

Signed on the left at foot, "Rembrandt f. 1655"; oak panel, 37½ inches by 26½ inches.

[Mentioned by Michel, pp. 176, 434.]
Sale.—Paris, 1857 (5000 francs, The Louvre).
In the Louvre, Paris, 1907 catalogue, No. 2548.

973. **The Disembowelled Carcase of an Ox.** B.-HdG. 575.—In a cellar. The hind-legs are stretched out with cords on two bars, and the carcase swings freely. In the right centre a dish, partly obscured by one of the fore-legs, stands on the floor, which is of massive stone flags. To the left lie other objects, only half visible in the gloom. Scanty light penetrates through a small window to the left at top.

Signed on the right at foot, "R. 1637"; oak panel, 19 inches by 15 inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 87.
In the Duchteren collection, Holland.
In the possession of Van der Kellen, Utrecht.
In the possession of Sir George Donaldson, London.
In the collection of John G. Johnson, Philadelphia, 1913 catalogue, No. 475.

974. **A Hare.**—A small picture.

Mentioned by Hofstede de Groot, *Urkunden über Rembrandt*, No. 169.
In the collection of Rembrandt, Amsterdam; in the inventory of his effects for sale, July 25, 1656, No. 15.

975. **A Pig.**—A small picture.

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam; in the inventory of his effects for sale, July 25, 1656, No. 16.

976. **Fighting Lions.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam; in the inventory of his effects for sale, July 25, 1656, No. 21.

977. **Still-Life.**—Retouched by Rembrandt.

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam; in the inventory of his effects for sale, July 25, 1656, No. 25.

978. **Vanity.**—Retouched by Rembrandt.

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam; in the inventory of his effects for sale, July 25, 1656, No. 27.

979. **Vanity with a Sceptre.**—Retouched by Rembrandt.

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam; in the inventory of his effects for sale, July 25, 1656, No. 28.

980. **Two Greyhounds.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam ; in the inventory of his effects for sale, July 25, 1656, No. 36.

980*a*. **An Ox.**—A small picture.

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam ; in the inventory of his effects for sale, July 25, 1656, No. 108.

981. **Vanity.**—Retouched by Rembrandt.

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam ; in the inventory of his effects for sale, July 25, 1656, No. 120.

982. **Vanity.**—Retouched by Rembrandt.

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam ; in the inventory of his effects for sale, July 25, 1656, No. 123.

983. **A Skull.**—Repainted by Rembrandt.

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam ; in the inventory of his effects for sale, July 25, 1656, No. 295.

984. **A Horse.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam ; in the inventory of his effects for sale, July 25, 1656, No. 305.

985. **Fish.**—A small picture.

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam ; in the inventory of his effects for sale, July 25, 1656, No. 307.

986. **A Bittern.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
In the collection of Rembrandt, Amsterdam ; in the inventory of his effects for sale, July 25, 1656, No. 348.

987. "**Een barse**" (either a ship or a fish).

Mentioned by Hofstede de Groot, *Urkunden*, No. 169.
Sold, August 18, 1662, by Dr. Johannes Dillemans to Gabriel de la Salle (for 36 florins).

987*a*. **An Ox.**

Mentioned by Hofstede de Groot, *Urkunden*, No. 353.
In the collection of Pieter de Vos, Amsterdam ; in the inventory of April 14, 1681.

987*b*. **Flowers and Fruit round a Medallion.**

Sale.—Prince de Conti, Paris, April 28, 1777 (380 francs).

987*c*. **A Lion reclining.**—Strongly painted, but damaged. Probably painted in 1641 ; canvas, 43 inches by 73 inches.

Sale.—J. J. Brants, Amsterdam, April 20, 1813 (70 florins, Coclers).

988. **Two Partridges and a Teal.** Sm. 184.—The birds hang on nails against a wall. On a table beneath them lies a crossbow. "Painted in the artist's most vigorous style" (Sm.).

Panel, 28 inches by 22 inches.

In the possession of Thomas Emmerson, London, 1836 (Sm.).

A CHRONOLOGICAL INDEX TO THE PICTURES THAT BEAR DATES OR CAN BE DATED

1626. 64*a*. Tobit's Wife bringing the Goat to her Husband. Shugin, Moscow.

1627. 179. St. Paul in Prison. Stuttgart Museum.
282. The Money-Changer. Berlin Museum.

1628. 32. Samson in the Lap of Delilah. Berlin Museum.
333. Soldiers by the Watch-Fire. K. von der Heydt, Berlin.
546. Portrait of the Painter. C. Hofstede de Groot, The Hague.

1629. 117. The Tribute-Money. O. Beit, London.
293. An Old Man asleep at the Fireside. Turin Museum.
529. Portrait of the Painter. Mrs. J. L. Gardner, Boston.
542. Portrait of the Painter. Gotha Museum.

1630. 49. Jeremiah mourning over the Destruction of Jerusalem. Count S. Stroganoff, Paris.
192. The Hermit reading. Louvre, Paris.
371. An Old Man with a Gold Cross on his Breast. Cassel Gallery.
530. Portrait of the Painter. Count Andrassy, Budapest.
677. Harmen Gerritsz van Rijn. Ferdinandeum, Innsbruck.

1631. 50. Nebuchadnezzar and the Golden Image. Earl of St. Germans, Port Eliot.
80. Simeon in the Temple. Royal Gallery, The Hague.
92. The Holy Family in the Carpenter's Shop. Aeltere Pinakothek, Munich.
122. St. Peter repentant. Prince de Rubempré de Mérode, Brussels.
186. St. Anastasius. Stockholm Museum.
294. An Old Man looking at Something attentively. N. de Bruyn sale, Leyden, 1774.
316. A Woman reading. Oldenburg Gallery.
350. A Man in Eastern Dress with a Poodle. Dutuit collection, Petit Palais, Paris.
354. A Young Man with a Turban. Windsor Castle.

1631. 375*a*. A Man with a Steel Gorget and a Blue-Black Cock's Feather. F. G. Logan, Chicago.
577. Portrait of the Painter. E. D. Libbey, Toledo, Ohio.
670. Nicolaes Ruts. J. P. Morgan, New York.
679. Harmen Gerritsz van Rijn. Mrs. Fleischmann, London.
729. Harmen van Zuylen van Nijevelt. Countess Reigersberg sale, Cologne, 1890.
775. A Scholar. Hermitage, Petrograd.
920. A Lady. T. A. H. Rynder, 1864.

Probably 1631. 228. The Scholar. Brunswick Gallery.

1632. 42. Bathsheba after her Bath. Rennes Museum.
171. St. John the Baptist. The late C. S. Smith, New York.
181. St. Peter. Stockholm Museum.
201. The Rape of Europa. L. Koppel, Berlin.
311. A Young Woman at her Toilet. Prince Liechtenstein, Vienna.
349. A Turkish Nobleman. W. K. Vanderbilt, New York.
372. An Old Man with a Bald Head. Cassel Gallery.
373. An Old Man with a Stubbly Grey Beard. Cassel Gallery.
417. An Old Man turned to the Right. Oldenburg Gallery.
557. Portrait of the Painter. M. Knoedler and Co., London.
573. Portrait of the Painter. Lord Leconfield, Petworth.
588. Portrait of the Painter. Duc de Choiseul sale, Paris, 1793.
612. Saskia van Uylenburch. Musée Jacquemart-André, Paris.
624, 625. A Married Couple of the Van Beresteyn-Vucht Family. The late H. O. Havemeyer, New York.
633. Joris de Caulery. J. Seligmann, Paris.
654. Maurits Huygens. Hamburg Kunsthalle.
659. Marten Looten. Sir G. L. Holford, London.
668. The Husband of Cornelia Pronck. H. Péreire, Paris.
694. Liesbeth van Rijn. Brera, Milan.
697. Liesbeth van Rijn. Sir F. Cook, Richmond.
698. Liesbeth van Rijn. Stockholm Museum.
699. Liesbeth van Rijn. Prince Liechtenstein, Vienna.
733. A Man of about Forty. Brunswick Museum.
745. A Young Man with a Close-Fitting Pleated Collar. Dulwich College.
761. A Middle-Aged Man. J. W. Ellsworth, New York.
764. A Man with Gloves. The late H. O. Havemeyer, New York.
783. A Young Man, called the Young Jew. Count Wachtmeister, Wanas.
827. Portrait of a Man. W. B. van der Kooi sale, Leeuwaarden, 1846.
875. A Young Woman with a Hymn-Book in her Right Hand. J. Hage, Nivaa.
877. An Old Lady in a White Cap. Baron H. de Rothschild, Paris.
884. A Young Woman in an Arm-Chair. Vienna Academy.
922*a*. A Young Woman. V—— sale, Paris, 1881.
932. The Anatomy Lesson of Professor N. Tulp. Royal Gallery, The Hague.

1632 (?) 667. Susanna van Collen with her Daughter. Wallace Collection.

1632 (or 1652). 99. Nicodemus visiting Christ by Night. Engraved by Greenwood.

1633. 81*c*. Simeon with the Child in his Arms. L. Casterman sale, Antwerp, 1858.
103. Christ in the Storm. Mrs. J. L. Gardner, Boston.
128. Christ before Pilate. National Gallery, London.
130. The Elevation of the Cross. Aeltere Pinakothek, Munich.
134. The Descent from the Cross. Aeltere Pinakothek, Munich.
196. Bellona. Duveen Brothers, New York.
205. Flora. Duke of Buccleuch, London.
233. The Philosopher meditating. Louvre.
348. An Oriental. Aeltere Pinakothek, Munich.
368. An Old Man in a Dark Brown Coat with a Small Lace Collar. Earl of Yarborough, Brocklesby Hall.
369. An Old Man with a Bristly Beard. Baron Léon Jansen, Brussels.
405. An Old Man with a Black Cap. Metz Museum.
486. A Robust Man of about Thirty-Five. Etched by T. Worlidge (?).
490. A Boy with a Coloured Neck-Cloth. Baron E. de Rothschild, Ferrières.
491. A Boy in a Rich Dress. Wallace Collection.
493. A Boy in a Dark Cloak. Prince Yussupoff, Petrograd.
566. Portrait of the Painter. Louvre.
572. Portrait of the Painter. E. Warneck, Paris.
606. Saskia van Uylenburch. Earl of Elgin, Broomhall.
608. Saskia van Uylenburch. Dresden Gallery.
618. Saskia van Uylenburch. Cardinal Fesch sale, Rome, 1845.
629. Willem Burchgraeff. Dresden Gallery.
630. Margaretha van Bilderbeecq. Städel'sches Kunstinstitut, Frankfort-on-Main.
657. Jan Hermansz Krul. Cassel Gallery.
669. Cornelia Pronck. H. Péreire, Paris.
691. Liesbeth van Rijn. C. von Hollitscher, Berlin.
693. Liesbeth van Rijn. Sir J. B. Robinson, London.
726. Johannes Uyttenbogaert. Earl of Rosebery, Mentmore.
736. A Young Man. C. P. Taft, Cincinnati.
760. A Man with a Roll of Music in his Left Hand. W. A. Clark, New York.
769. A Man with a Hat and a Pleated Collar. W. H. Moore, New York.
836. An Old Man. Engraved by H. de Thier.
849. A Young Woman with a Lace-Trimmed Cap. Brunswick Museum.
867. A Woman with a White Cap and Ruff. Metropolitan Museum, New York.
873. A Lady with a White Lace Collar. M. Knoedler and Co., New York.
930. A Young Married Couple. Mrs. J. L. Gardner, Boston.
933. The Shipbuilder and his Wife. Buckingham Palace.

1633 (or 1634). 567. Portrait of the Painter. Louvre.

1633 (or 1638). 419. A Careworn Old Man. Louvre.

1633 (1635 or 1638). 576. Portrait of the Painter. H. Heywood Lonsdale, Shavington.

1634. 135. The Descent from the Cross. Hermitage, Petrograd.
148. The Incredulity of St. Thomas. Hermitage, Petrograd.
206. Flora. Hermitage, Petrograd.
223. Sophonisba taking the Poisoned Cup. Prado, Madrid.
236. A Middle-Aged Scholar. Count Nostitz, Prague.
427. An Old Man, facing Left. The late A. Schloss, Paris.
494. A Boy with Luxuriant Chestnut-Brown Curls. Duke of Portland, Welbeck.
526. Portrait of the Painter. Berlin Museum.
534. Portrait of the Painter. Cassel Gallery.
627*b*. Lancelot van Brederode (?). Engraved in mezzotint by J. Stolker.
637, 638. Maerten Daey, and Machteld van Doorn. Baron R. de Rothschild, Paris.
644. Philips van Dorp. Engraved and published in 1634 by S. Savery.
645, 646. Johannes Elison and his Wife. E. Schneider, Paris.
732. A Young Man with an Immature Dark Brown Beard. Boston Museum.
739. A Man in a Large Slouch-Hat. The late A. de Ridder, Frankfort.
777. A Young Man. Hermitage, Petrograd.
778. A Young Man with Long and Luxuriant Fair Hair. Hermitage, Petrograd.
803. A Man of about Forty. Sainte-Foy sale, Paris, 1782.
844*b*. An Officer. Engraved by an unknown hand.
856. A Woman of Eighty-Three. National Gallery, London.
858. A Young Lady of Eighteen. Earl of Ellesmere, Bridgewater House.
859. A Young Woman with Flowers in her Hair. Earl of Ellesmere, Bridgewater House.
874. A Lady with a Cap and a Ruff. W. H. Moore, New York.

1634 (or 1633). 567. Portrait of the Painter. Louvre.

1635. 9. Abraham's Sacrifice. Hermitage, Petrograd.
200. Diana, Actaeon and Callisto. Prince Salm-Salm, Anholt.
207. The Rape of Ganymede. Dresden Gallery.
317*a*. A Young Woman with a Book. C. Sedelmeyer, Paris.
346. An Oriental with a White Turban. Duke of Devonshire, Chatsworth.
353. An Oriental. Lord Barnard, Raby.
386. A Man with a Pointed Beard. H. Budge, Hamburg.
387. A Rabbi with a Flat Cap. Hampton Court.
415. An Old Man in Full Face. W. B. Leeds, New York.
584. Portrait of the Painter. Prince Liechtenstein, Vienna.
611. Saskia van Uylenburch. M. Knoedler and Co., London.
613. Saskia van Uylenburch. Baron E. de Rothschild, Paris.
634. Anthoni Coopal. The late Baron N. de Rothschild, Vienna.
660. Philips Lucasz. National Gallery, London.
661. Petronella Buys. M. van Gelder, Uccle, Brussels.
667*a*. Placas. Mentioned by Moes, 5949.
730. A Man of about Thirty-Five. C. von Hollitscher, Berlin
793*e*. A Man with a Ruff. A. Leers sale, Amsterdam, 1767.
846. A Young Lady with Four Strings of Pearls round her Neck. K. von der Heydt, Berlin.

1635. 868. An Old Woman in an Arm-Chair. Metropolitan Museum, New York.
889*g*. Portrait of a Woman. A. Leers sale, Amsterdam, 1767.
925. A Portrait. Guérin sale, The Hague, 1740.

Probably 1635. 270. A Standard-Bearer. Baron H. de Rothschild, Paris.
398. A Middle-Aged Rabbi. Earl of Derby, London.

1635 (1633 or 1638). 576. Portrait of the Painter. H. Heywood Lonsdale, Shavington.

1635 (or 1636). 31. Samson threatening his Father-in-Law. Berlin Museum.

1636. 8. Abraham's Sacrifice. Aeltere Pinakothek, Munich.
33. The Blinding of Samson. Städel'sches Kunstinstitut, Frankfort.
69. Tobias restoring his Father's Sight. Duc d'Arenberg, Brussels.
149. The Ascension. Aeltere Pinakothek, Munich.
197. Danaë (?). Hermitage, Petrograd.
614. Saskia van Uylenburch. The late A. M. Byers, Pittsburg.
786. An Officer. Prince Liechtenstein, Vienna.
841. A Man, called Manasseh ben Israel. Engraved by J. G. Hertel.
882. A Woman in a Broad Ruff. Lord Kinnaird, Rossie Priory.
885. A Woman with Feathers in her Hair. Prince Liechtenstein, Vienna.
936. A Richly Dressed Married Couple. Erard sale, Paris, 1831.

1636 (?). 946. A Wooded Landscape with a Ruin. Freiherr von Ketteler, Schloss Ehringerfeld.

1637. 57. Susanna at the Bath. Royal Gallery, The Hague.
70. The Angel departing from the Family of Tobit. Louvre, Paris.
116. The Labourers in the Vineyard. Hermitage, Petrograd.
187. St. Francis. O. Beit, London.
271. A Model in the Dress of a Slav Prince. Hermitage, Petrograd.
344. An Old Oriental with a Large Grey Beard. Von Pannwitz, Berlin.
568. Portrait of the Painter. Louvre.
722. Eleazar Swalmius. Antwerp Museum.
738. An Elderly Man in an Arm-Chair. Lord D'Abernon, Esher.
744. A Preacher. Earl of Ellesmere, Bridgewater House.
751. A Young Man holding a High Broad-Brimmed Hat. Prince Gagarin, Moscow.
833*a*. A Young Man of Dignified Appearance. In England in and long before 1885.
973. The Disembowelled Carcase of an Ox. J. G. Johnson, Philadelphia.

1638. 30. Samson's Marriage Feast. Dresden Gallery.
109. The Good Samaritan. Czartoryski Museum, Cracow.
142. Christ as the Gardener. Buckingham Palace.
768. A Man in an Arm-Chair. P. Lehman, New York.
941. Landscape with an Obelisk. Mrs. J. L. Gardner, Boston.

1638 (or 1633). 419. A Careworn Old Man. Louvre.

1638 (1633 or 1635). 576. Portrait of the Painter. H. Heywood Lonsdale, Shavington.

1639. 140. The Entombment. Aeltere Pinakothek, Munich.
141. The Resurrection. Aeltere Pinakothek, Munich.
283. A Sportsman. Dresden Gallery.
511. An Old Woman with a Crutch. Vienna Gallery.
535. Portrait of the Painter. Cassel Gallery.
619. Allotte Adriaens. Sir F. Cook, Richmond.
845. A Young Woman at a Stone Balustrade. Rijksmuseum, Amsterdam.
921*a*. A Lady in Black. J. Harris sale, London, 1872.
921*c*. An Old Lady in Black. Neven sale, Cologne, 1879.
945. Landscape by Night. C. Langaard, Christiania.
969. The Disembowelled Carcase of an Ox. Rath Museum, Budapest.

1640. 5. The Dismissal of Hagar. Victoria and Albert Museum, London.
74. The Salutation. A. de Rothschild, Halton Manor.
93. The Holy Family. Louvre, Paris.
302. A Young Mother. Sale in London, 1873.
550. Portrait of the Painter. National Gallery, London.
642. Herman Doomer. The late H. O. Havemeyer, New York.
870. A Woman with Folded Hands. The late H. O. Havemeyer, New York.

Before 1641. 26*a*. The Prophet Balaam. A. Lopez sale, Paris, 1641.

1641. 27. Manoah's Sacrifice. Dresden Gallery.
227. De Eendracht van 't Lant. Boymans Museum, Rotterdam.
239. An Old Scholar at his Writing-Table. Graf K. Lanckoronski, Vienna.
331. A Young Girl at a Window. Graf K. Lanckoronski, Vienna.
476*b*. An Old Man. A. M. W. Gruyter, Amsterdam, 1867.
592. Portrait of the Painter. Héris sale, Paris, 1841.
609. Saskia van Uylenburch. Dresden Gallery.
620. Cornelis Claesz Anslo and his Wife. Berlin Museum.
728. Anna Wijmer. J. Six, Amsterdam.
734. A Man with Luxuriant Brown Curls. Brussels Museum.
821. A Man of about Fifty. T. Emmerson sale, London, 1832.
860. A Young Lady with a Fan. Buckingham Palace.

Probably 1641. 987*c*. A Lion reclining. J. J. Brants sale, Amsterdam, 1813.

1642. 38. The Reconciliation of David and Absalom. Hermitage, Petrograd.
230. The Rabbi at his Study-Table. Budapest Museum.
425. A Rabbi seen in Full Face. J. Porgès, Paris.
711. Anna Maria von Schurman. Bibby sale, London, 1899.
727. Abraham von Wilmerdoncx and his Wife. Painted for him by Rembrandt.
862. A Young Woman pointing Sideways with her Right Hand. Viscount Iveagh, London.
918. Portrait of a Lady. S. Barton, Manchester, 1857.
926. The March-Out of the Company of Musketeers under Captain Frans Banning Cocq (The Night Watch). Rijksmuseum, Amsterdam.

1643. 40. Bathsheba at her Toilet. Metropolitan Museum, New York.
296. An Old Woman weighing Money. Dresden Gallery.

1643. 319. An Old Woman with a Large Book on her Lap. Hermitage, Petrograd.
377*a*. A Young Man in a Dark Cap with a Blue Feather. Dresden Gallery.
385. An Old Man looking down. M. Bromberg, Hamburg.
428. An Old Man in Full Face. The late A. Schloss, Paris.
429. An Old Man almost in Full Face. The late A. Schloss, Paris.
578. Portrait of the Painter. Weimar Museum.
605. Saskia van Uylenburch. Berlin Museum.
689*d*. Neeltgen Willemsdochter van Zuytbrouck (?). W. Hamilton sale, London, 1801.
747. A Man standing at a Door. Hugh Morrison, Fonthill.
748. The Man with a Hawk. Duke of Westminster, London.
766. A Young Man in a High Black Slouch-Hat. The late H. O. Havemeyer, New York.
864. The Wife of the Man with a Hawk. Duke of Westminster, London.
871. A Young Woman resting her Right Hand with a Fan on the Knob of a Chair. The late H. O. Havemeyer, New York.
876. An Old Lady seated in an Arm-Chair. L. Lebeuf de Montgermont, Paris.

1644. 104. The Woman taken in Adultery. National Gallery, London.
232. A Young Man rising from his Writing-Table. The late Lady Desborough, Panshanger.
746. A Man holding a Short Sword in a Red Silver-Mounted Scabbard. Sir G. L. Holford, London.
758. A Man with a Gorget and a Broad Hat. Metropolitan Museum, New York.
820. An Old Man with Dark Hair. G. J. Cholmondeley sale, London, 1831.
850. A Young Lady with her Hair loose, at a Balustrade. Lord Faringdon, Buscot Park.

Before 1645. 619*a*. Marquis d'Andelot. Celebrated in a poem by De Scudéry, 1645.

1645. 64. Tobit and his Wife. Berlin Museum.
85. The Angel warning Joseph in a Dream to flee into Egypt. Berlin Museum.
94. The Holy Family with the Angels. Hermitage, Petrograd.
324. A Young Girl at an Open Half-Door. Chicago Art Institute.
327. A Young Girl at a Window. Dulwich College.
364. A Rabbi. Berlin Museum.
438. A Jew of nearly Seventy. Hermitage, Petrograd.
752. An Aged Pastor. A. van Carstanjen, Munich.

1645 (according to Sm., but more probably 1654). 325. A Young Girl in a Red Cap at a Window. The late A. de Ridder, Cronberg.

1646. 1*a*. Abraham entertaining the Angels. A. Janssen, Amsterdam.
77. The Adoration of the Shepherds. National Gallery, London.
78. The Adoration of the Shepherds. Aeltere Pinakothek, Munich.
81*f*. Simeon with the Child. L. Casterman sale, Antwerp, 1858.
82*a*. The Circumcision. Johann Wilhelm, Elector Palatine (who died 1716), Düsseldorf.

1646. 90. The Holy Family with the Curtain. Cassel Gallery.
484. An Old Rabbi with a very Long Beard. Engraved by W. Baillie.
830*c*. A Man in a Silk Coat. J. F. Fordham sale, London, 1863.
943. A Canal with Skaters. Cassel Gallery.

164 (6 ?). 555. Portrait of the Painter. Buckingham Palace.

1647. 55. Susanna at the Bath. Berlin Museum.
88. The Holy Family resting on the Flight into Egypt. National Gallery, Dublin.
362. An Old Man with a Rough Greyish-Brown Beard and Hair. Baron R. van Harinxma thoe Slooten, Beetsterzwaag.
749. A Man of Forty with Broad-Brimmed Slouch-Hat. Duke of Westminster, London.
865. A Young Woman with her Hands clasped. Duke of Westminster, London.

1648. 112. The Good Samaritan. Louvre.
144. Christ at Emmaus. Copenhagen Gallery.
145. Christ at Emmaus. Louvre.
154. Timothy and his Grandmother. Earl of Ellesmere, Bridgewater House.

164 (8 ?). 763. A Young Painter in a Tall Hat. H. C. Frick, New York.

1649. 772. A Man on Horseback. The late Lady Desborough, Panshanger.
802. A Man of Rank. Servad sale, Amsterdam, 1778.

1650. 65. Tobit and his Wife. Sir F. Cook, Richmond.
137. The Disciples mourning at the Cross. Comtesse de Béarn, Paris.
384. An Old Man with a Scar on his Brow. Royal Gallery, The Hague.
412. An Old Man of about Sixty. G. J. Gould, New York.
532. Portrait of the Painter. Fitzwilliam Museum, Cambridge.
574. Portrait of the Painter. P. A. B. Widener, Philadelphia.

1651. 39. King David with his Harp. Dr. Lanz, Mannheim.
133. The Descent from the Cross. F. von Gans, Frankfort.
143. Noli me Tangere. Brunswick Gallery.
330. A Young Girl at a Window. Stockholm Museum.
399. An Old Man of about Sixty-Five. Duke of Devonshire, London.
404. An Old Man of about Seventy. Freiherr Speck von Sternburg, Lützschena.
453. A Man in Full Face. Count Wachtmeister, Wanas.
504. A Young Girl. Mrs. Senff, New York.
967*c*. A Coast Scene. J. W. Marshall sale, London, 1881.

1651 (or 1654). 299. A Young Maid-Servant with a Broom. Hermitage, Petrograd.

1651 (1655 or 1658). 528. Portrait of the Painter. R. von Mendelssohn, Berlin.

1651 (or 1657). 421. A Man facing right. Louvre, Paris.

1652. 292. An Old Man in an Arm-Chair. Duke of Devonshire, London.
496. An Elderly Woman with a Dark Red Hood. C. P. Taft, Cincinnati.
628. Nicolaes Bruyningh. Cassel Gallery.

1652 (or 1632). 99. Nicodemus visiting Christ by Night. Engraved by Greenwood.

1653. 61*b*. Susanna at the Bath. Yates, 1836.
138. The Entombment. Dresden Gallery.
224. Suessa commanding his Father, Q. Fabius Maximus, to dismount. C. Sedelmeyer, Paris.
413. A Bearded Man before a Bust of Homer. Mrs. C. P. Huntington, New York.

1654. 41. Bathsheba after her Bath. Louvre.
231. An Old Man with a White Beard. Dresden Gallery.
269. The Standard-Bearer with a Broad Sash. G. J. Gould, New York.
306. A Woman bathing. National Gallery, London.
309. A Comely Young Woman. Hermitage, Petrograd.
439. An Aged Man with a Broad Cap. Hermitage, Petrograd.
442. An Old Man. Hermitage, Petrograd.
506. An Old Woman seated in an Arm-Chair. Hermitage, Petrograd.
507. An Old Woman in a Red Hood. Hermitage, Petrograd.
595. Portrait of the Painter. Lost.
712. Jan Six. J. Six, Amsterdam.
886*b*. A Young Girl. Painted for Diego Andrada.
921*b*. An Old Woman. E. D. Lee, London, 1878.
950. Landscape with a Wooden Bridge. The late Sir W. C. van Horne, Montreal.

1654 (more probably than 1645, as Sm. says). 325. A Young Girl in a Red Cap at a Window. The late A. de Ridder, Cronberg.

1654 (or 1651). 299. A Young Maid-Servant with a Broom. Hermitage, Petrograd.

1654 (or 1655). 536. Portrait of the Painter. Cassel Gallery.

1655. 17. Joseph before Potiphar. Berlin Museum.
18. Joseph before Potiphar. Hermitage, Petrograd.
101. Christ and the Woman of Samaria. M. Kappel, Berlin.
118. The Tribute-Money. Lord Allendale, London.
208. Mars. Glasgow Art Gallery.
264. A Soldier in Steel Armour. Cassel Gallery.
452. An Old Man seated. Stockholm Museum.
510. An Old Woman with a White Kerchief. Stockholm Museum.
702. Titus van Rijn. Earl of Crawford and Balcarres, Haigh Hall.
706. Titus van Rijn. Metropolitan Museum, New York.
750. A Man in Fancy Dress. J. Ross, Montreal.
972. The Disembowelled Carcase of an Ox. Louvre.

1655 (1651 or 1658). 528. Portrait of the Painter. R. von Mendelssohn, Berlin.

1655 (or 1654). 536. Portrait of the Painter. Cassel Gallery.

1655 (or 1659). 100. Christ and the Woman of Samaria. Berlin Museum.

1656. 22. Jacob blessing the Sons of Joseph. Cassel Gallery.
182. St. Thomas. Cassel Gallery.
402. A White-Bearded Old Man. Sir J. B. Robinson, London.
725. Arnold Tholinx. Musée Jacquemart-André, Paris.

1656. 815. A Young Man at a Window. Vlassoff, Moscow, 1821.
854. A Fair Young Woman with a Diamond Star-Brooch. Copenhagen Museum.
878. A Young Woman with a Pink. Hermitage, Petrograd.
927. Dr. Deyman's Anatomy Lesson. Rijksmuseum, Amsterdam.

1657. 84. The Adoration of the Magi. Buckingham Palace.
169. The Apostle Bartholomew. H. Goldman, New York.
305. A Young Woman in Bed. Scottish National Gallery, Edinburgh.
470*c*. A Young Man in a Brown Velvet Coat. Sale in Amsterdam, 1785.
508. An Old Woman with a Large Dark Grey-Green Hood. P. A. B. Widener, Philadelphia.
537. Portrait of the Painter. Dresden Gallery.
652. Catharina Hooghsaet. Lord Penrhyn, Penrhyn Castle.

1657 (or 1651). 421. A Man facing right. Louvre, Paris.

1658. 212. Philemon and Baucis. O. H. Kahn, New York.
308. An Old Woman cutting her Nails. Metropolitan Museum, New York.
422. A Young Man with Long Dark Curls. Louvre.
563. Portrait of the Painter. H. C. Frick, New York.
756. A Young Man with Papers in his Hands. Metropolitan Museum, New York.
774. The Merchant at a Window. M. Knoedler and Co., Paris.

1658 (1651 or 1655). 528. Portrait of the Painter. R. von Mendelssohn, Berlin.

1659. 25. Moses breaking the Tables of the Law. Berlin Museum.
291. A Man's Portrait. National Gallery, London.
367. An Old Man with a White Beard. M. Kappel, Berlin.
411. A Man turning his Head round on his Shoulder. Gimpel and Wildenstein, New York.
553. Portrait of the Painter. Earl of Ellesmere, Bridgewater House.
554. Portrait of the Painter. Duke of Buccleuch, London.

1659 (or 1655). 100. Christ and the Woman of Samaria. Berlin Museum.

1660. 46. Ahasuerus and Haman at Esther's Feast. Rumjanzoff Museum, Moscow.
102. Christ and the Woman of Samaria. Hermitage, Petrograd.
562. Portrait of the Painter. Metropolitan Museum, New York.
569. Portrait of the Painter. Louvre, Paris.
707. Titus van Rijn. Gimpel and Wildenstein, Paris.
720. Hendrickje Stoffels. Mrs. C. P. Huntington, New York.

166 (o ?). 715. Hendrickje Stoffels. Captain A. Morrison, Basildon Park.

1660 (or 1666). 497. A Young Girl with Clasped Hands. W. A. Coats, Dalskairth.

1661. 20. Joseph presenting his Father to Pharaoh. J. G. Riedinger sale, Cologne, 1841.
82. The Circumcision of Christ. P. A. B. Widener, Philadelphia.
157. The Risen Christ. Palace, Aschaffenburg.
164. Christ. Count E. Raczynski, Ragolin, Posen.
168. The Apostle Bartholomew. The late A. R. Boughton Knight, Downton Castle.

1661. 170. The Apostle James. Willis, Toledo, Ohio.
173. St. Matthew the Evangelist. Louvre, Paris.
189. An Aged Nun. Musée des Vosges, Epinal.
190. A Capuchin Friar reading. Earl of Wemyss, Gosford.
193. A Young Capuchin Friar. Count S. Stroganoff, Paris.
194. The Old Man praying. Count Harrach, Vienna.
225. The Conspiracy of the Batavians. Stockholm Museum.
336. Two Young Negroes. Dr. A. Bredius, The Hague.
407. A Young Rabbi with a Black Cap. The late Sir W. C. Van Horne, Montreal.
498. An Old Woman with Clasped Hands. F. von Gans, Frankfort.
575. Portrait of the Painter. Lord Kinnard, Rossie Priory.
863. An Old Lady in a Ruff. Lady Wantage, London.

166 (1 ?). 441. A Man of about Forty-Five. Hermitage, Petrograd.

1661 (or 1662). 928. De Staalmeesters. Rijksmuseum, Amsterdam.

1662. 744*a*. A Smiling Young Man. Colnaghi and Obach, London.
784. A Young Man at a Table. Count Wachtmeister, Wanas.
787. A Sea-Captain. M. Dahl, London, 1713.

1663. 217. Homer. A. Bredius, The Hague.

166 (3 ?). 183. The Evangelist. T. Lawrie and Co., sale, London, 1905.

1663 (or 1665). 658. Gerard de Lairesse. L. Koppel, Berlin.

1664. 218. Lucretia. A. Janssen, Amsterdam.
753. A Pale Man with Long Dark Hair. Metropolitan Museum, New York.

1665. 207*a*. Juno. Painted for H. Becker; unfinished in 1665.
579. Portrait of the Painter. Duke of Portland, Welbeck, 1894.
754. A Man with a Long Dark Beard and Long Hair. Metropolitan Museum, New York.

1665 (or 1663). 658. Gerard de Lairesse. L. Koppel, Berlin.

166 (5 ?). 408*a*. A Man of about Forty. Marquess of Lothian, Newbattle Abbey.

1666. 220. Lucretia. Wombwell, London, 1854.
776. An Elderly Man in a Tall Broad-Brimmed Black Hat. Hermitage, Petrograd.
780. A Youth with a Black Cap on his Dark Brown Curls. Lord Leconfield, Petworth.
855. A. Young Woman. National Gallery, London.

1666 (or 1660). 497. A Young Girl with Clasped Hands. W. A. Coats, Dalskairth.

1667. 401. An Old Man of about Seventy. Earl of Northbrook, London.
743. A Young Man with Long Fair Curls. O. Beit, London.
829. A Man in Black. Sir C. Eardley, Belvedere, 1857.

1668. 124. Christ at the Column. Darmstadt Museum.

1669. 81*d*. Simeon. Unfinished at Rembrandt's death.
527. Portrait of the Painter. M. Kappel, Berlin.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S "CATALOGUE," IN BODE'S "STUDIEN," IN DUTUIT'S "ŒUVRE DE REMBRANDT," IN WURZBACH'S "REMBRANDT-GALERIE," AND IN THE WORK OF BODE AND HOFSTEDE DE GROOT.

The number in the first column of a picture described in Smith's Catalogue, Vol. VII. (1836), or Smith's Supplement (1842), or Bode, and so on, corresponds in this catalogue to the number given in the second, third, fourth, or other column respectively.

Thus, if the reader desires to find Wurzbach 6, he must look for 6 in the first column, and then notice the corresponding number in the sixth column, headed "Wurzbach," namely, 755. Thus, Wurzbach 6 = HdG. 755.

	Smith.	Sm. Suppl.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
1	9	41	926	2	(1)	282
2	2	= Sm. 150	928	1	734	179
3	5	224	622	5	750	177
4	(2)	(3)	929	9	69	240
4*	6*a*	...	...	8	...	...
5	6	927	927	3	737	333
6	(4)	393	712	4	755	32
7	4	= Sm. 248	728	49	869	81
8	(5)	(6)	627	38	144	293
9	49	= Sm. 275	14	22	741	147
10	12	= Sm. 361	80	13	854	123
11	(7)	= Sm. 362	932	14	502	533
12	(8)	764	57	16	(9)	543
13	(10)	866	544	15	613	542

[1] "Saskia," a copy of 607, in the Antwerp Museum.

[2] "The Dismissal of Hagar," engraved by Spilsbury from a school-piece which the author saw in 1904 in a private collection in Frankfort-on-Main.

[3] "Belisarius," a school-piece, still in the collection of the Earl of Lonsdale, Lowther Castle.

[4] "Hagar in the Desert," by Govert Flinck, in the Schönborn-Buchheim collection, Vienna, 1896 catalogue, No. 18—as by F. Bol.

[5] "Lot and his Daughters," by Aert de Gelder, in the Rumjanzoff Museum, Moscow, No. 587.

[6] "Portrait of a Man," by F. Bol, still in the Cartwright collection, Aynhoe Park.

[7] "Isaac blessing Jacob," a school-piece, last seen in the collection of the late Sir W. J. Farrer, Sandhurst Lodge; photographed by Braun, No. 29,204.

[8] "Jacob's Dream," by Aert de Gelder, in the Dulwich College Gallery, London, 1914 catalogue, No. 126.

[9] "A Hermit praying," cf. 1637, in the castle of Christiansborg; doubtful.

[10] "Jacob's Dream," by a pupil of Rembrandt who was very closely related to G. Flinck; in the Schönborn-Buchheim collection, Vienna, 1896 catalogue, No. 121.

	Smith.	Sm. Suppl.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
14	13	857	545	18	200	571
15	38	= Sm. 523	578	17	157	531
16	([11])	= Sm. 545	40	19*b*	213	544
17	22	593	633	23	13	530
18	14	918	227	25	17	529
19	15	= Sm. 47	845	27	31	686
20	17	= Sm. 111	734	30	64	677
21	18	= Sm. 503	69	31	55	685
22	= Sm. 21	= Sm. 605	750	32	53	320
23	19	= Sm. 201	755	33	25	316
24	23	= Sm. 530	869	155	85	688
25	25	833	737	154	526	680
26	([12])	= Sm. 321	200	37*a*	525	683*
27	155	770	157	35	364	681
28	([13])	782	31	40	282	673
29	([14])	= Sm. 336	25	41	209	675*
30	37*a*	178	13	48	605	676
31	([15])	= Sm. 60	213	209	716	674
32	35	= Sm. 546	209	225	32	371
33	40	...	282	57	125	410
34	43	...	64	([16])	560	176
35	27	...	85	60	752	180
36	47	...	526	55	177	([17])
37	46	...	525	58	333	87
38	48	...	605	61*b*	([18])	92
39	44	...	364	53	143	49
40	52	...	716	52	931	186
41	55	...	32	64	([19])	122
42	57	...	752	65	263	72
43	68*a*	...	560	69	228	228
44	68	...	125	70	733	80
45	= Sm. 44	...	333	74	849	107
46	63	...	143	171	942	35
47	= Sm. 44	...	228	97	11	199

[11] "Joseph presenting his Father Jacob to Pharaoh," by Ferdinand Bol, in the Dresden Gallery, 1908 catalogue, No. 1605.

[12] "Judah and Thamar," by Aert de Gelder, in the collection of Count Czernin von Chudenitz, Vienna, No. 153—as by G. van den Eeckhout.

[13] "Elisha raising the Widow's Son," probably by L. Bramer, engraved by R. Earlom, in the collection of Sir H. Hoare.

[14] "Elisha prophesying his own Danger," a school-piece, engraved by Pietro Monaco.

[15] "The Blinding of Samson," a copy of 33, in the Cassel Gallery.

[16] "Susanna and the Elders," by Salomon Koninck, in the Yussupoff collection, Petrograd.

[17] "The Apostle Paul," a copy of 180.

[18] "An Old Lady," in the collection of Herzog von Sagan, Berlin. Judging from the reproduction, the author would regard the earlier ascription to B. van der Helst as more correct than its ascription to Rembrandt.

[19] "A Man in Armour," in the Brunswick Museum, 1910 catalogue, No. 241*a*; now held to be an imitation of the eighteenth century.

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
48	([20])	942	77	90	731
49	66	263	78	535	354
50	65?	931	84	533	775
51	64	733	81	534	670
52	69	849	80	536	853
53	70	([19])	82	([21])	847
54	([22])	547	85	628	([23])
55	53	22	88	657	932
56	73	90	92	635	694
57	74	943	93	182	699
58	77	944	91	371	697
59	78	533	94	375	692
60	79	534	90	374	696
61	84	535	153	372	573
62	= Sm. 61	536	114	373	695
63	= Sm. 61	607	111	264	698
64	80	851	110	607	([24])
65	([25])	635	112	851	693
66	81	657	113	943	691
67	= Sm. 66	628	116	944	211
68	= Sm. 64	182	118	124	209
69	82	264	104	([26])	311
70	83	371	105	207	213
71	85	373	103	27	201
72	94	372	121	30	659
73	93	375	129	334	764
74	([27])	374	124	537	635
75	95	124	125	629	884
76	([28])	27	128	283	654
77	([29])	30	157	377A	745

[20] "Blind Tobit and his Wife," by Carel Fabritius, in the Ferdinandeum, Innsbruck, 1899 catalogue, No. 600.—HdG. 1.

[21] "A Standard-Bearer," in the Cassel Gallery; a copy of 270.

[22] "The Angel departing from the Family of Tobit," a copy with variations of 70 (Louvre); the angel is seen in full face.

[23] A so-called "Portrait of the Painter in Eastern Dress," a copy—without the poodle—of 350 (Petit Palais); in the collection of the late Baron A. de Schickler, Paris.

[24] "Rembrandt's Sister in Profile," a copy of 698 (Stockholm); in the collection of W. C. Alexander, London.

[25] "The Presentation in the Temple," engraved by R. Earlom, in the collection of Horace Walpole; by Leonard Bramer, in the collection of the New York Historical Society, 1903 catalogue, No. 273.

[26] "Portrait of a Young Woman in Rich Fancy Dress," in the Darmstadt Museum; a copy of "Saskia," 613 (Baron E. de Rothschild).

[27] "The Holy Family," with seven figures, in the Hermitage, Petrograd; doubted by Sm., and not now to be identified in the catalogue.

[28] "The Twelve-year-old Christ in the Temple," engraved in mezzotint by Greenwood; by Salomon Koninck, in the Aeltere Pinakothek, Munich, 1911 catalogue, No. 353. Possibly identical with 96*a*.

[29] "The Twelve-year-old Christ in the Temple," etched by Hess; by G. van den Eeckhout, in the Aeltere Pinakothek, Munich, 1911 catalogue, No. 348.

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
78	164	138	160	377	783
79	([30])	207	162	231	666
80	100	283	164	377B	667
81	([31])	537	130	376	761
82	103	334	134	608	624
83	107?	608	135	609	625
84	([32])	609	137	296	633
85	99	629	136	443	877
86	([33])	377A	140	35	733
86*	...	...	138	...	...
87	([34])	377	141	([35])	849
88	128	377B	142	630	668
89	120	231	143	846	669
90	([36])	376	99	542	767
91	130	296	145	([37])	872
92	131	35	144	81	862A
93	134	630	148	411	785
94	135	846	149	654	883
95	137	542	333	547	([38])
96	136	([37])	122	548	629
97	([39])	81	181	405	630
98	140	411	179	8	657
99	138	654	180	92	930
100	139	677	176	78	736
101	= Sm. 99	548	178	130	881
102	141	405	173	134	737
103	142	92	177	140	778
104	145	8	186	141	730
105	([40])	78	213	149	933

[30] "Christ raising Jairus' Daughter," etched by G. F. Schmidt; by G. van den Eeckhout, in the Berlin Museum, 1912 catalogue, No. 804.

[31] "Christ blessing Little Children," in the National Gallery, London, 1911 catalogue, No. 757; a school-piece by a pupil very closely related to Maes and G. van den Eeckhout.

[32] "Christ driving the Money-Changers from the Temple," an engraved copy by S. Savery after Rembrandt's etching, B. 69 [Hind 126]; not a picture.

[33] "Christ mocked," etched by G. F. Schmidt. Judging from the print, it was not by Rembrandt.

[34] "Christ shown to the People," a school-piece, in the Budapest Museum, 1906 catalogue, No. 368.

[35] "The Labourers in the Vineyard," a school-piece, in the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 181.

[36] "Judas bringing back the Thirty Pieces of Silver," engraved by Dunkerton, in the collection of J. Fanshawe; by Salomon Koninck, in the former Wesendonck collection, Berlin.

[37] "Portrait of a Young Man," in the Gotha Museum; a copy of the "Portrait of the Painter," 573 (Petworth).

[38] "Portrait of Johannes Uyttenbogaert," in the Stockholm Museum; a copy of 726.

[39] "The Descent from the Cross," in the Schönborn-Buchheim collection, Vienna, 1896 catalogue, No. 79; a copy of Rembrandt's etching, B. 81 [Hind 102-3].

[40] "Christ at Emmaus," an etching by A. Houbraken in his "Groote Schouburgh"; not a picture.

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
106	(41)	130	207	(42)	856
107	166	134	200	(43)	637
108	149	140	197	184	638
109	148	141	(44)	348	645
110	121	149	(45)	531	646
111	118	348	212	417	732
112	104	184	215	316	848
113	105	531	223	951	859
114	114	(46)	218	(47)	777
115	116	316	220	451	858
116	(35)	417	224	179	660
117	113	951	227	532	846
118	112	(45)	320	137	661
119	111	236	316	745	882
120	(48)	(47)	688	327	103
121	181*b*	451	511	77	234
122	153*b*	179	319	104	233
123	154	180	533	136	111
124	97	580	(46)	306	130
125	= Sm. 124	581	542	660	134
126	153	511	544	550	135
127	21	785	350	551	149
128	188	883	745	191	140
129	= Sm. 128	238	573	291	138
130	186	884	557	392	139
131	123	584	582	855	141
132	190	786	566	856	89
133	187	885	263	84	148
134	75	33	526	142	171
135	72	331	525	337	181
136	173	239	534	933	372
137	171*a*	82	545	555	373
138	188*a*	489	558	397	457
139	926	413	559	860	443

41 "Christ disappearing from His Disciples at Emmaus," an engraving by J. W. Baillie. To judge from the print, the original was not by Rembrandt.

42 "Portrait of the Painter," the copy mentioned under 595, in the Aeltere Pinakothek, Munich, 1911 catalogue, No. 333.

43 "An Old Man with a Plumed Cap," a copy in the Schleissheim Gallery, after the so-called "Manasseh ben Israel," 438 (Hermitage).

44 "Diana and Endymion," by Govert Flinck, in the collection of Prince Liechtenstein, Vienna 1885 catalogue, No. 83.

45 "Vertumnus and Pomona," by Aert de Gelder, in the Rudolfinum, Prague, 1889 catalogue, No. 225.

46 "Portrait of the Painter," in the Germanic Museum, Nürnberg, 1886 catalogue, No. 298; a copy of 544 (The Hague).

47 "Portrait of an Old Man looking down," in the Schwerin Museum, 1882 catalogue, No. 854; rather by J. Lievens than by Rembrandt.

48 "The Beheading of John the Baptist," a school-piece, variously attributed to W. Drost and to Carel Fabritius (HdG. 2), in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 921.

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
140	([49])	715	660	387	416
141	928	105	584	354	417
142	932	952	576	688	419
143	([50])	939	585	45*a*	405
144	([51])	171	([52])	620	435
145	91	129	272	562	349
146	340	532	538	757	351
147	([53])	178	334	636	348
148	248	781	270	([54])	267
149	61*d*	763	([21])	730	612
150	968	346	568	738	607
151	305	292	535	742	608
152	234	399	550	918	606
153	233	91	578	118	615
154	= Sm. 152	168	555	585	611
155	= Sm. 153	23	547	457	613
156	([55])	137	594	675*	614
157	216*b*	745	532	91	334
158	= Sm. 100	327	565	168	337
159	([56])	774	548	413	307
160	([57])	190	539	554	610
161	933	17	597	315	572
162	332	527	580	174	263
163	334	([52])	574	594	566
164	298	503	536	763	567
165	306	387	554	([6])	545
166	31	731	553	968	558
167	([58])	740	569	65	526
168	296	52	562	697	525

[49] A copy of "The Night Watch," by Gerrit Lundens, in the National Gallery, 1911 catalogue, No. 289.

[50] "Saying Grace," a school-piece, formerly in the Choiseul collection, now in the collection of the Earl of Ellesmere, Bridgewater House; a replica of the picture in note 51.

[51] "Saying Grace," in the Hermitage, Petrograd, 1901 catalogue, No. 803; a replica of the picture in note 50.

[52] "Portrait of the Painter," in the Hamilton Palace sale, last seen in the collection of the late E. R. Thomas, New York; a copy of 559 (Wallace Collection).

[53] "A Woman with a Child in her Lap," of 1641, in the sales of Smeth van Alphen and Le Brun. A Nicolaes Maes (HdG. 85) in the collection of Baron E. de Rothschild, Ferrières.

[54] Two portraits of "A Young Man and his Wife," by Ferdinand Bol, formerly in the collection of Lord Ashburton, now in that of A. de Rothschild, Halton Manor.

[55] "A Philosopher meditating," a school-piece of a man reading, mentioned under 255, occurring in different examples and under various names.

[56] "A Venerable Man meditating with a Skull," engraved in outline by H. Winstanley, 1728; a school-piece, in the collection of the Earl of Derby, Knowsley.

[57] "A Boy playing on a Pipe," a school-piece; sold in the collection of Sir Philip Stephens, 1810; under the name of Carel Fabritius, it was in the possession of C. Seidelmeyer, Paris, "Catalogue of 100 Paintings," viii. No. 14, in 1902.

[58] "Samson threatening his Father-in-Law," a copy of 31 (Berlin); said by Sm. to have been in the Dresden Gallery in 1836.

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
169	= Sm. 29	409	([59])	450	534
170	312	136	527	772	538
171	283	104	575	232	559
172	341	77	556	= Wb. 34	582
173	197	306	551	829	541
174	90	551	560	([53])	584
175	([60])	550	581	15	576
176	302	660	540	398	*568
177	299	392	= Dut. 171	52	490
178	327	191	593*a*	292	491
179	86*a*	855	698	399	492
180	308	291	607	346	493
180*	...	...	([1])	...	...
181	([61])	856	608	618*a*	494
182	342	84	618	97	851
183	303	142	609	176	786
184	988	933	605	722	885
185	240	337	709	128	634
186	301	860	697	154	205
187	304	555	696	553	205*
188	201	620	612	744	205*
189	([45])	562	699	396	206
190	= Sm. 9	757	694	858	203
191	200	([54])	695	859	223
192	218	([54])	693	774	310
193	215	636	932	([52])	57
194	212	738	926	503	197
195	223	730	927	185	23
196	([44])	118	928	([13])	200
197	207	554	620	88	207
198	227	315	749	659	236
199	567	([6])	865	670	346
200	555	968	627	661	397
201	270	582	627*b*	103	387
202	([42])	15	629	930	409
203	537	398	630	= Wb. 171	398
204	553	722	628	418	415
205	589	97	775	574	272
206	593*b*	176	635	575	270
207	556	128	636	882	9
208	590	858	637	556	8
209	575	744	638	753	52

[59] A small "Portrait of the Painter," half-length, dating from about 1660; a copy of 580 (Vienna) or a school-piece; in the Wallace Collection, 1913 catalogue, No. 173.

[60] "A Maid-Servant with Three Children and a Goat," by Nicolaes Maes (HdG. 89). In the collection of Baron J. Rothschild, 1836 (Sm.); now in that of the late J. Pierpont Morgan, New York.

[61] "The Geometricians," engraved by I. MacArdell; a school-piece in the collection of Arthur Lee, M.P., London.

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
210	562	553	776	862	31
211	574	859	777	952	33
212	528	154	645	939	14
213	442	396	646	205*	47*a*
214	585	659	184	573	128
215	554	670	756	780	97
216	578	661	652	696	69
217	568	675*	654	881	12
218	540	930	764	([3])	187
219	569	103	657	105	70
220	560	862	659	305	116
221	= Sm. 216?	556	841	409	142
222	581	753	337	715	30
223	580	305	666, 667	171	1
224	590*e*	401	736	129	868
225	563	947	669	595*a*	738
226	595*	863	670	527	722
227	536	666	728	([62])	744
228	525	667	712	401	271
229	([63])	114	722	947	109
230	= Sm. 209	704	622	68	941
231	582	([64])	752	863	942
232	([65])	111	861	23	939
233	588	([59])	725	320	948
234	597	267	= Dut. 163	652	951
235	538	559	732	576	947
236	591	558	848	731	([66])
237	598	([67])	772	= Wb. 205	([68])
238	599	948	856	([60])	283
239	600	491	531	707	968
240	601	74	731	740	5
241	= Sm. 231	748	681	82	74
242	([69])	864	354	489	93
243	544	749	920	111	27

[62] "A Man at a Window pushing back the Curtain," by Ferdinand Bol; in the collection of the Duke of Newcastle, Clumber.

[63] "Rembrandt, when nearly Sixty," a copy after the head in the late "Portrait of the Painter," 569 (Louvre); last seen in the collection of M. C. D. Borden, New York.

[64] "Portrait of an Old Woman," by Jacob Backer, in the Wallace Collection, 1913 catalogue, No. 89.

[65] "Rembrandt, when a Youth, with a Black Velvet Cap," engraved by L. A. Claessens; a school-piece in the Courtrai Museum, possibly derived from a lost original.

[66] "A Bare Upland Valley," a school-piece, in the National Gallery of Scotland, Edinburgh, 1900 catalogue, No. 129 [1909 catalogue, No. 38].

[67] "An Elderly Man," a small half-length, in the Wallace Collection; not an original; possibly the same picture as that mentioned in note 59.

[68] "A Wooded River Landscape with Cows," by F. Bol; formerly in the collection of Sir Robert Peel, Bart., Drayton Manor; now in the possession of an American dealer.

[69] "Johannes Uyttenbogaert," by Govert Flinck, in the Rijksmuseum, Amsterdam, 1911 catalogue, No. 931.

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
244	427	865	(64)	114	38
245	545	(70)	884	666	136
246	824	576	668	667	40
247	671	652	761	(59)	104
248	450	174	624, 625	559	85
249	467	772	= Dut. 246	558	64
250	273	232	920*b*	491	91
251	710	573	733	704	94
252	786	696	849	(67)	90
253	= Sm. 199	881	785	267	926
254	802	780	883	(64)	535
255	792	55	(87)	948	585
256	799	53	(18)	269	550
257	798	205*	(88)	190	578
258	627	697	933	74	547
259	797	575	930	749	746
260	422	882	491	865	565
261	803	88	431	748	555
262	295	269	= Dut. 202	864	511
263	751	320	661	110	319
264	397	354	726	178	609
265	804	688	= Dut. 238	781	605
266	471*d*	585	567	286	765
267	805	457	206	220	871
268	806	70	859	(70)	748
269	= Sm. 252	112	803	5	864
270	817	173	(6)	70	377A
271	471*f*	145	846	41	758
272	573	233	= Dut. 263,	58	232
273	532	234	858	93	768
274	722	93	205*	145	845
275	185	215	851	112	642
276	620	566	738	173	740
277	832	567	730	233	757
278	832	568	882	234	870
279	269	569	786	566	622
280	744	419	885	567	728
281	384	422	= Dut. 280	568	643
282	749	(71)	(70)	569	620
283	761	721	845	422	734
284	272	972	619	421	860
285	349	41	881	(71)	862
286	808	58	(62)	419	766
287	353	421	863	721	747
287*a*	360	...	...	...	...

[70] "An Old Lady," in the collection of Lord Yarborough, London; an old copy of 870 (Havemeyer).

[71] "An Elderly Man," in the Louvre, No. 2546; a replica of 375 (Cassel).

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
288	642	122	642	215	876
289	935	725	613	972	850
290	346	60	643	122	752
291	714	642	860	725	861
292	431	831*a*	(54)	415	425
293	364	415	(54)	298	230
294	748	612	734	60	437
295	812	160	920*a*	642	438
296	472	706	862	695	377
297	757	668	918	831*a*	364
298	337	669	377A	350	239
299	814*a*	736	748	= Wb. 292	331
300	758	270	864	612	327
301	734	877	765	160	324
302	413	490	871	557	326
303	(54)	637	766	706	328
304	730	638	503	693	296
305	(72)	761	232	(73)	362
306	635	732	758	201	429
307	636	848	(72)	870	433
308	709	765	820	19*b*	(71)
309	210	871	327	668	374
309*a*	208	...	...	...	...
310	271	766	324	669	396
311	438	699	740	736	381
312	439	272	(74)	= Wb. 264	395
313	= Sm. 213	758	830*c*	270	418
314	441	433	763	490	365
315	351	756	330	877	78
316	777	1	413	637	77
317	440	9	442	638	125
318	489	16	318	= Wb. 304	132
319	668	18	507	764	713
320	819	48	506	732, 848	54
321	350	94	879	765, 871	227
322	930	113	452	761	55
323	772	116	510	766	60
324	232	121	706	163	58
325	457	135	182	645	154
326	292	148	741	646	145
327	399	197	854	272	144

[72] "Portrait of a Man"—a pale young man with a large hat, looking like a pastor—dated 1644, by Nicolaes Maes (HdG. 309); in the collection of Peter Norton in 1836; now in the Brussels Museum, 1908 catalogue, No. 665, where it is arbitrarily assigned to Vermeer of Delft. [Cf. *Burlington Magazine*, December 1905.]

[73] "A Hilly Landscape with Swans," a school-piece, formerly in the collection of Madame Lacroix, now in that of the late A. Schloss, Paris.

[74] "Portrait of a Lady with a Flat Cap," by P. Moreelse, in the Budapest Museum, 1906 catalogue, No. 582.

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
328	725	318	878	758	112
329	712	506	877	699	110
330	396	507	421	433	108
331	820	319	315	756	65
332	736	775	750	926	53
333	821	210	422	928	143
334	= Sm. 288	439	721	622	6
335	= Sm. 288	271	489	927	15
336	833*a*	206	411	929	86
337	824*a*	351	707	57	137
338	763	681	781	80	105
339	747	309	753	932	114
340	637	440	757	544	16
341	666	878	779	545	943
342	738	438	880	227	88
343	264	441	746	578	944
344	380	155	715	624, 625	68
345	= Sm. 235	879	716	362	952
346	419	442	780	633	574
347	566	709	755	14	548
348	291	299	869	712	532
349	752	776	855	627	536
350	735	777	823	728	721
351	392	643	743	40	715
352	740	162	829	845	335
353	165	49	931	538	306
354	([75])	193	282	380	41
355	([76])	([16])	293	540	384
356	455	493	([47])	539	261
357	238	779	371	218	420
358	([77])	880	677	324	426
359	168	38	737	694	317
360	= Sm. 303	225	276	47	442
361	824*b*	186	372	([78])	627
362	474	452	373	410	749
363	938	510	417	293	865
364	723	698	633	580	770
365	249	330	349	581	763
366	([79])	([38])	311	785	772

[75] "An Old Jewish Merchant," a copy of the so-called "Manasseh ben Israel," 438 (Hermitage); in the collection of George Wilbraham, 1836, and still in the possession of the family.

[76] "A Man of about Forty," a school-piece; in the collection of George Wilbraham, 1836, and still in the possession of the family.

[77] "A Young Officer standing," in the Vienna Hofmuseum, 1907 catalogue, No. 1275; a fully signed R. van Gherwen, whose signature was first altered to that of Rembrandt, and then to that of A. de Gelder.

[78] "Portrait of the Painter," in the Museo Nazionale, Naples; a copy of 540 (Uffizi).

[79] "An Old Man with a Beard, reading," etched by J. J. van Vliet (Bartsch 31); there is nothing to show that it was etched from an original by Rembrandt.

	Smith.	Bode.	Dutuit.	Wurzbach.	Bode-HdG.
367	= Sm. 235	144	457	883	628
368	478	741	443	238	735
369	360*a*	854	228	511	879
370	182	502	348	180	269
371	535	539	233	884	712
372	374	540	234	([47])	378
373	628	538	405	584	495
374	375	380	490	786, 885	501
375	534	218	493	([80])	314
376	([81])	324*	267	= Wb. 319	412
377	([82])	694*	844*a*	([83])	404
378	526	([78]) *	387	([84])	361
379	707	410*	346	33	237
380	= Sm. 156 ?	223*	236	677	399
381	250	...	415	([85])	292
382	644	...	409	236	178
383	835	...	398	230	182
384	836	...	351	([74])	391
384*	390	...	...	...	...
385	836*a*	...	298	197	413
386	461	...	([9])	1	231
387	479	...	271	9	439
388	684	...	744	16	440
389	837	...	([19])	18	363
390	480	...	419	48	450
391	377B	...	968	94	500
392	231	...	283	113	320*a*
393	288	...	302	116	506
394	377A	...	239	121	507
395	251*a*	...	331	135	315
396	251	...	230	148	502
397	253	...	296	([51])	330
398	([62])	...	([55])	155	299
399	276	...	362	775	325

* Bode gives the numbers 373-5 twice over. They should, the second time, be 376-8, and his 376 and 377 should be 379 and 380.

[80] "A Calm Sea," in the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 696; Rembrandt had nothing to do with it.

[81] "A Man of about Fifty with a Medal," in the collection of F. Perkins, 1836; a forgery, repeatedly exhibited and offered for sale.

[82] A so-called "Portrait of Govert Flinck," by F. Bol, in the Aeltere Pinakothek, Munich 1911 catalogue, No. 338.

[83] A small "Head of a Man with a Cap," a school-piece, in the Czernin collection, Vienna, No. 101.

[84] "A Niece of the Duc de Nivernois as a Shepherdess," a school-piece, in the Harrach collection, Vienna, 1897 catalogue, No. 322.

[85] "A Man in Brown," a half-length, a school-piece, in the Nostitz collection, Prague, 1877 catalogue, No. 252.

	Smith.	Dutuit.	Wurzbach.	Bode-HdG.
400	=Sm. 388	364	210	309
401	481	377	439	18
402	793*g*	438	271	17
403	822	484	351	118
404	376	210	681	22
404*	482	...	...	...
405	254	305	440	121
406	([86])	231	438	84
407	([87])	306	441	212
407*	467	...	...	...
408	629	439	442	100
409	254	309	709	25
410	289	299	776	13
411	239	440	777	46
412	([88])	450	206	163
413	=Sm. 315	264	309	158
414	=Sm. 235	972	878	160
415	391	374	299	162
416	793*h*	375	643	157
417	343	([71])	318	164
418	245	174	506	208
419	=Sm. 231	396	507	210
420	277	([67])	319	202
421	256	433	879	972
422	529 (?)	292	38	971
423	=Sm. 251	=Dut. 233	830*d*	969
424	257	377B	565	580
425	278	451	308	539
426	([89])	291	162	528
427	=Sm. 407	238	193	537
428	([48])	380	49	563
429	([90])	391	([16])	562
430	929	191	493	553

[86] "An Old Man in Profile, bending forward," engraved by A. Riedel, in 1775; a school-piece, in the Dresden Gallery, 1908 catalogue, No. 1580A.

[87] "A Man with a Beard, seen in Full Face," engraved by A. Riedel; a Salomon Koninck, in the Dresden Gallery, 1908 catalogue, No. 1589B.

[88] "Rembrandt's Servant," engraved by Kellerhoven; an Aert de Gelder in the Aeltere Pinakothek, Munich, 1911 catalogue, No. 356.

[89] "A Portly Man of about Thirty-Six," engraved in 1769 by C. G. Schultze; a portrait of Rembrandt by a pupil, in the Dresden Gallery, 1908 catalogue, No. 1573.

[90] "A Young Man," standing, seen in full face, with a hat and gloves, in the Aeltere Pinakothek, Munich, 1911 catalogue, No. 341; a copy, painted about 1680-1700, of a Rembrandt, the head of which alone is preserved, in the collection of the late Morris K. Jesup, New York (767).

	Smith.	Dutuit.	Wurzbach.	Bode-HdG.
431	357	190	779	554
432	= Sm. 209 ?	193	880	524
433	(91)	704	225	551
434	= Sm. 426	168	181	569
435	482*a*	441	186	305
436	483	269	(38)	718
437	484	399	452	716
438	485	376	510	720
439	390	929	698	215
440	726	401	330	489
441	258	(85)	223	702
442	486	831*a*	3	706
443	487	(92)	153	238
444	= Sm. 394	942	188	704
445	529	947	276	703
446	(93)	948	= Wb. 199	707
447	398	939	294	709
448	838	951	920	750
449	839	(73)	99	725
450	259	943	349	927
451	377	944	= Wb. 309	741
452	= Sm. 394	952	827	854
453	= Sm. 392	...	582	878
454	= Sm. 391	...	615	652
455	(94)	...	700	782
456	279	...	= Wb. 315	636
457	840	...	726	422
458	746	...	= Wb. 200	756
459	= Sm. 351	...	618	416
460	= Sm. 399	...	(95)	291
461	677	..	844*b*	774
462	280	...	(96)	452

91 "A Turk with a Long Pipe," engraved by Longhi, is the portrait of Niccolo Respani by Rubens in the Cassel Gallery, 1888 catalogue, No. 84 (*see* note); the engraver has changed the stick into a pipe. Possibly Sm. 410 (289) is also an engraving from this picture.

92 "A Hilly Landscape," in the Merenne collection, engraved by J. de Frey in 1801. To judge from the print, it was not by Rembrandt.

93 "A Rabbi," engraved by Cooper from a picture in the collection of the Duke of Buckingham; sold at Stowe, August 15, 1848, No. 427. Judging from the description, it was a copy of the so-called "Manasseh ben Israel," 438 (Hermitage).

94 "A Man with a Beard," holding his spectacles in one hand and a telescope in the other, by S. Koninck, in the Dresden Gallery, 1908 catalogue, No. 1589*a*.

95 "An Old Man with a Beard," head and shoulders, etched by J. J. van Vliet from a sketch by Rembrandt; there is nothing to show that the original was a picture.

96 "A Man with an Anxious Face," the etching by J. J. van Vliet (Bartsch 22) mentioned in the note to 123 (Schickler).

	Smith.	Wurzbach.	Bode-HdG.		Smith.	Wurzbach.,	Bode-HdG.
463	459	([36])	510	493	205	212	857
464	275	([97])	264	494	311	66	664
465	([98])	803	297	495	= Sm. 489	799*a*	753
466	290	627*b*	268	496	920	543	754
467	474*a*	= Wb. 374	377B	497	661	684	780
468	= Sm. 408	868	290	498	662A	277	776
469	543	936	392	499	693	([101])	855
470	542	841	454	500	693	= Wb. 334	743
471	631	([13])	421	501	855	...	575
472	651	833*a*	508	502	615	...	561
473	= Sm. 292	619	445	503	862	...	556
474	= Sm. 249	([92])	434	504	890	...	540
475	= Sm. 156	([99])	455	505	876	...	581
476	841	37*a*	451	506	330	...	560
477	= Sm. 420	476*b*	308	507	859	...	527
478	([100])	821	318	508	203	...	168
479	488	([55])	380	509	896	...	407
480	281	= Wb. 420	498	510	897	...	441
481	760	861	497	511	860	...	189
482	842	([72])	193	512	721	...	393
483	639	325	190	513	900	...	336
484	843	2	191	514	862*a*	...	329
485	844	830*c*	170	515	906	...	408
486	785	82*a*	928	516	863	...	401
487	645	224	781	517	879	...	376
488	660	662	784	518	907	...	82
489	607	484	779	519	= Sm. 491	...	146
490	856	= Wb. 291	880	520	902	...	225
491	319	746	852	521	885	...	173
492	687	823	863	522	206*a*	...	174

[97] "A Man with a Beard," the composite description of two etchings by J. J. van Vliet—Bartsch 19 after 542, and Bartsch 31, described under 366 by Sm. *See* note 79.

[98] "A Man of about Twenty-Two," standing, seen in full face, his head uncovered, with long curls, and one hand in the breast of his cloak; engraved by J. G. Janota after a picture in the collection of Prince Liechtenstein, Vienna, 1885 catalogue, No. 138, as an A. de Gelder.

[99] "Saul with the Witch of Endor," by G. van den Eeckhout; last seen in the sale:—J. Dollfuss, Paris, May 20, 1912, No. 46.

[100] "A Young Man with a Moustache and a Hat," by Jacob Backer, in the Dresden Gallery, 1908 catalogue, No. 1586.

[101] The so-called "Portrait of Dr. Heinsius," by Nicolaes Maes (178), in the collection of Ludwig Mandl, Wiesbaden.

	Smith.	Bode-HdG.		Smith.	Bode-HdG.
523	695	172	558	850	42
524	696	217	559	503	762
525	903	183	560	883	875
526	497	185	561	511	867
527	61*b*	184	562	([102a])	726
528	865	214	563	517	866
529	875	36	564	([103])	436
530	([1])	47	565	([104])	369
530*	924*a*	...	566	323	427
531	623	48	567	331	431
532	324	129	568	= Sm. 565	386
533	921*	113	569	851	196
534	864	124	570	605	751
535	507	755	571	698	619
536	643	869	572	518	946
537	878	503	573	877	949
538	619	929	574	609	([78])
539	318	931	575	313	973
540	690	126	576	= Sm. 502	385
541	506	683*	577	= Sm. 565	428
542	([102])	678	578	= Sm. 502	262
543	202	345	579	608	444
544	618	679	580	([105])	424
545	728	672	581	321	403
546	652	549	582	= Sm. 521	449
547	697	552	583	923	453
548	315	375A	584	= Sm. 34	496
549	325	570	585	924	402
550	= Sm. 512	350	586	519	414
551	638	505	587	= Sm. 565	400
552	667	499	588	520	509
553	622	771	589	700	229
554	868	773	590	= Sm. 490	708
555	694	390	591	888	161
556	520A	388	592	316	102
557	861	192	593	701	62

[102] A supposed "Portrait of Rembrandt's Mother," by F. Bol, now in the collection of Earl Spencer, Althorp.

[102a] The portrait of the lady in the married couple mentioned under note 54, by F. Bol.

[103] "A Lady with a Fan," etched by G. F. Schmidt after an original in the collection of Count von Kamcke. To judge from the print, it is a F. Bol, in the manner of the so-called "G. Flinck and his Wife," Munich. (*See* note 104.)

[104] "A Lady of about Thirty," etched by G. F. Schmidt; the so-called "Wife of G. Flinck," by F. Bol, in the Aeltere Pinakothek, Munich, 1911 catalogue, No. 339.

[105] "An Old Woman, apparently Blind," engraved by A. Riedel; a school-piece, in the Dresden Gallery, 1908 catalogue, No. 1580*c*.

	Smith.	Bode-HdG.		Smith.	Bode-HdG.
594	297	194	618	61*b*	...
595	(68)	218	619	971	...
596	(106)	...	620	= Sm. 150	...
597	(107)	...	I	...	153
598	948	...	II	...	3
599	(108)	...	III	...	96
600	109	...	IV	...	188
601	952	...	V	...	684*a*
602	(109)	...	VI	...	689
603	88	...	VII	...	557
604	(110)	...	VIII	...	(64)
605	(111)	...	IX	...	(115)
606	(112)	...	X	...	684
607	(112)	...	XI	...	519
608	(113)	...	XII	...	723
609	943	...	XIII	...	700
610	944	...	XIV	...	644
611	942	...	XV	...	760
612	939	...	XVI	...	639
613	(114)	...	XVII	...	66
614	966	...	XVIII	...	298
615	= Sm. 19	...	XIX	...	167
616	= Sm. 16	...	XX	...	482*a*
617	1	...	XXI	...	467

[106] "A Spacious Flat Landscape," by Philips Koninck ; engraved by De Marcenay, in the De Vence collection, now in the collection of Lady Wantage, London, 1905 catalogue, No. 184.

[107] "A Panoramic Landscape," engraved by Chatelaine in 1744, in the collection of Peter Delme. To judge from the print, it was not by Rembrandt.

[108] "A Rough Sea," engraved by Delvanys, in the Choiseul collection. To judge from the print, it was not by Rembrandt.

[109] "A Small Landscape," in the collection of Sir Abraham Hume, Bart., 1836, and now in that of Earl Brownlow, Ashridge Park ; not by Rembrandt.

[110] An oval "Landscape with Buildings," in the collection of Lord Francis Pelham Clinton Hope, sold as a whole in 1898 ; not by Rembrandt.

[111] A landscape, called "Rembrandt's Father's Mill," mentioned by Sm. in the collection of Sir Simon Scott, Bart., 1836, and sold in 1829 under the name of P. Koninck.

[112] Two large landscapes by Roeland Roghman in the Cassel Gallery, 1913 catalogue, Nos. 227 and 228.

[113] "A River Landscape on a Stormy Day," engraved by Claessens ; it was in the Pelletier sale, Paris, April 28, 1870, No. 27, and is probably the school-piece in the collection of the late Sir W. J. Farrer, Sandhurst Lodge, photographed by A. Braun, No. 29,205.

[114] "Landscape with a Clump of Trees," in the collections of Benjamin West, Samuel Rogers, Lady Burdett-Coutts, and, finally, the late J. Pierpont Morgan ; not by Rembrandt.

[115] "An Old Man looking down," etched in 1634 by J. J. van Vliet, with the inscription, "RHL inventor" ; it is uncertain whether the original was a picture.

SECTION XXIII

NICOLAES MAES

Nicolaes Maes, according to Houbraken, was born in Dordrecht in 1632, and died in Amsterdam in December 1693. These statements have been confirmed by modern researches in the archives. His birthday fell most probably in the month of November 1632; he was buried in the Oude Kerk on December 24.[1] In the few other facts which we know about Maes, we also follow Houbraken, who was obviously well informed about his fellow-citizen, not quite thirty years older than himself. He says that Maes learned to draw under an ordinary teacher, and studied painting under Rembrandt, and that he first settled in Dordrecht, but went to Amsterdam in 1678—a misprint for 1673. Maes is said to have made an excursion to Antwerp, and there to have visited Jordaens. Houbraken relates, further, that he soon gave up Rembrandt's brownish manner and began to paint portraits in brighter colours, and that of all the painters whom Houbraken knew, Maes was the best in catching a likeness. As he could satisfy the wishes of his sitters, he always had plenty to do throughout his life, and at his death left a large number of unfinished portraits. He was very hard-working, courteous, calm, contented, and modest, and never frequented taverns. In his later years he was troubled with gout.

These statements by Houbraken have in no wise been controverted, and little can be added to them. We know now the names of Maes' parents; we know that Maes married in 1654 the somewhat elderly widow of a pastor with one son, and had by her three children, one of whom died young. We know, too, that he owned a house at Dordrecht, and bought a loan certificate for 700 florins in Amsterdam. His funeral cost 15 florins.

Research among the documents has not told us the name of the ordinary teacher from whom Maes learned to draw. Was it, perhaps, Reijnier Covijn, who has hitherto been regarded as an imitator or pupil of Maes, but who was probably older by some years, according to the statements made by Houbraken about him and his brother Israel, and confirmed by recent investigations?

The documents, again, are silent as to the date at which Maes was

[1] For details, *see* G. J. Veth in *Oud Holland*, viii. (1890), p. 125, etc.

Rembrandt's pupil. It must have been about 1650, between the pupil's sixteenth and twentieth year. As we notice that Rembrandt's pupils in their youthful works usually carried on their master's style in the phase in which he was painting shortly before and during their student days, we must seek in Rembrandt's work for prototypes of the early pictures of Maes. These will be found, in regard to the choice of colour, composition, or typical figures, in certain works of the period from 1645 to 1650, like "The Holy Family with the Angels" in the Hermitage (94), "The Youthful Daniel at the Window" at Copenhagen (54), and the heads of girls in the collections of A. von Oppenheim (501) and Delfau de Pontalba (509). The strong vermilion, characteristic of Maes occurs with special frequency in Rembrandt's paintings at this time, while after 1650 his red soon becomes rather purplish and passes into a wine-red. In his choice of subjects Maes does not follow his master. Among the young artist's early pieces we find neither the life-size portraits or studies of heads, nor the Biblical and historical scenes which predominate at this period in Rembrandt's works. On the contrary, they are mainly genre-pieces, and for the most part with single figures, restful and homely in feeling, which might be compared most nearly with the youthful works of Pieter de Hooch. These early pieces, which established the artist's fame, do not seem to have afforded him a sufficient income. They had more and more to give way to the profitable portrait, and about 1670 were almost entirely abandoned in its favour.

The change in his style has been connected with the visit that he paid to Antwerp. The difference between his later and earlier manners has indeed appeared so great that for a long time it was thought that there must have been two painters of the same name. The theory was abandoned years ago, and we need not waste words on it here. But we cannot believe that the Antwerp visit had a far-reaching influence on Maes, first, because we do not see whose work can have impressed him so much as to affect his style, and, secondly, because we do not know when the journey took place, or, in other words, when the sudden change of manner occurred. In former days, only the extreme phases of Maes' art were known—the youthful pictures in the manner of Rembrandt and the fashionable portraits of his later years. To-day we also know the intermediate stages of the transition—the portraits of his early years and the genre-pieces of his later life. In the period 1660-70, during which he certainly visited Antwerp, and during which the change in his style was completed, there are numerous dated works to show that the transformation was quite gradual and not sudden. It is not necessary to look for prototypes of his later work in that of Rubens, Van Dyck, or Jordaens; these are to be found in the pictures of Hanneman, Flinck, Van der Helst, Eeckhout, and Lievens. The later portraits of Nicolaes Maes brought no new Flemish element into the evolution of Dutch painting; the artist developed in the spirit of the times and of the national Dutch school. One feature of the change was that, instead of Rembrandt's light and shade, painters began to introduce a more even illumination with diffused light, and in the shadows and half-shadows used grey and black instead of brownish tones. Another feature was that the artist provided his models

with fantastic accessories, and decorated them with pseudo-antique trappings, invented for the occasion, which were thought to ape the classic, but were archaeologically inaccurate. Portraits in the fashionable costume of the day were also common.

Maes was specially gifted in the production of heads, half-lengths or three-quarter lengths, about half or two-thirds the size of life, in front of landscapes reddened by the setting sun, in rectangular or oval frames. Technically, these pictures are among the most perfect of their time. Houbraken asserts that they were good likenesses—a matter on which we can no longer form an opinion. The colouring has a piquant charm, especially for the fine reds and the skilful distribution of light and shade. But in feeling they stand far below the portraits of the early period. They all breathe one spirit—that of affectation and convention.

If Maes had only produced such works as these just mentioned, he would assuredly not have deserved discussion here. Happily, it was not so. During the first ten years of his artistic career he painted masterpieces of imperishable merit, which, few in number, are amongst the most cherished pictures in public and private collections, and exercise their charm in a threefold way, in composition, colour, and lighting.

Maes is the painter of the ordinary citizen's wife in her domestic surroundings. He paints her in her daily occupations, in her housekeeping, at her work, tending her children, at table, at her devotions, and in her hours of repose—everywhere, in fact. What his models do, they are doing thoroughly, with all their bodily and mental energy. He expresses all their reserve force. He has, too, a narrative vein—the mother threatening with her cane the boy who beats a drum because he has waked the baby in the cradle, or the housewife surprising the maid-servant asleep, or the wife spying on the husband who flirts with other women. In this class of pictures he enthrals the spectator by the attractiveness of the treatment, so that one willingly overlooks a certain feebleness in the characterisation of individual figures.

The charm of the colouring in the painter's youthful works consists mainly, as indicated above, in the skilful juxtaposition of a white that has been yellowed by time and varnish, with a warm vermilion and a deep black. Where the red is wanting, there, too, is wanting as a rule the magical colour of an early Maes. "There is little in that," says the spectator; "what a pity there was not rather more red in the picture!" The same scheme of colour, in a kindred form, is found in the masterpieces of Pieter de Hooch which began with the year 1658, while Maes appeared with dated pictures as early as 1654. In their lighting also the two masters show a strong resemblance. Both of them have a special liking for vistas from one room to another. Still these vistas are much more numerous in De Hooch's work than in that of Maes. He paints them repeatedly, but he prefers, like Vermeer, to place his figures in front of a white-washed partition brightly illumined from the left. He allows a smaller opening for the light and his shadows are thus stronger. Each one of the three painters who are so closely related exercises through these different peculiarities his own special charm on the observer.

Maes was at his prime for barely ten years. The dated pictures of

this period all belong to the years 1654-59.[1] The portraits, commencing as early as 1657 with the fine and thoughtful portrait of Jacob de Witt in the Dordrecht Museum (290), begin gradually to predominate. At first they are for the most part half-lengths, life size, neatly composed and delicately painted; the women are better than the men, the young and handsome men are better than the older men, but, on the other hand, the old and wrinkled women are more successful than the young women. By degrees the transition is complete to the wholesale production, already noticed, of Maes' later years. Looking at them, one can but lament most deeply the rapid decline of a painter who once stood so high.

PUPILS AND IMITATORS OF NICOLAES MAES

Under the name of Maes, in old inventories and sale-catalogues, there occur three classes of pictures which in most cases are not by our painter but by kinsmen of the same name. These are—

1. Biblical and historical subjects, which are to be credited to the Flemish artist Godfried Maes (1647-1700).

2. Landscapes with hunting and battle scenes, which are the work of Dirck Maes or Maas (1656-1717), the follower of Philips Wouwerman (*see* Vol. II. p. 253).

3. Still-life pieces of game and the like, probably by Ysaac Maes, whose only signed work is in the collection of J. A. Frederiks at The Hague, and of whose life nothing is known. Probably 570 was his work. Other artists of the same name, like Coenraed and Everard Crijnsz van der Maes, Jan and Johannes Maes, and Joachim van der Maes, are of less importance.

Maes' artistic relations with Rembrandt, to whom his pictures have too often been attributed for mercenary reasons, have been discussed above in the section on Rembrandt's pupils and in the biography of Maes. Among Rembrandt's pupils Bernaert Fabritius and F. Bol stand nearest to Maes—Fabritius in some Biblical subjects, Bol in life-size portraits of old women, and both above all when they employ the strong deep red which, in conjunction with a brilliant black and a white yellowed by varnish, constitutes the great attraction, in point of colour, of Maes' youthful works. In this respect, too, must be noted their close affinity to the works of Pieter de Hooch's Delft period from 1654 to about 1665; *see* the biographical section above, and cf. De Hooch, 69 (Berlin).

Quiringh van Brekelenkam, who was at work from 1642 to 1668, whom we have already learned to regard as a talented imitator of G. Dou (Vol. I. p. 339) and of G. Metsu, often owes much to our painter also, without equalling him in the delicacy of his lighting and chiaroscuro or in richness of colour. In most of his pictures his peculiar style of

[1] The date 1665 on the picture at Buckingham Palace (123) is a misreading for 1655.

composition betrays him. Only when he chooses as his subjects old women spinning, at table, or in meditation, does he come near to his original.

Maes' later fashionable portraits have, as already noted, excited great admiration. In the last two decades of his life (1673-93) he was the most celebrated portrait-painter of the upper classes in Amsterdam and of the whole Republic; perhaps only Caspar Netscher, as the favourite painter of the court and the diplomatic circle at The Hague, can be ranked with him. All contemporary portrait-painters, especially those who worked on a small scale, took these two painters as their models, and all those who have been named as imitators of Netscher might also be regarded as imitators of N. Maes. The decline of art had this consequence, that artists' personal qualities had to give way to a certain conventional method of composition and treatment. The names of these artists need not be given afresh; they will be found in Vol. V. p. 148.

In contemporary documents the following painters are noted as pupils of Maes, in the narrower sense:

Johannes de Haen was in his later years an auctioneer and sworn broker at Dordrecht. Arnold Houbraken was with him in business in 1667-69, and states in his *Groote Schouburgh* (i. 130) that De Haen had in his youth been a pupil of the portrait-painter Nicolaes Maes, and had married shortly before 1667. Thus his student period may be dated about 1665. Houbraken does not mention any of his pictures, and none is known.

Margaretha Godewijk (1627-1677) was a highly gifted woman with an extensive knowledge of many subjects. According to Houbraken (i. 316), she learned to draw and paint under Maes. She drew with pen and pencil, and painted in water-colour and in oil and also upon glass. No specimen of her art has survived.

The same may be said of Jacob Moelaert, born at Dordrecht in 1649, who in his youth was a pupil of Maes, and learned so much in a few years that he could paint a good portrait. In later life he had to devote himself to business and could only paint in his spare time. Houbraken (iii. 252) mentions a "Destruction of Pharaoh" by him, and also a "Moses striking the Rock." In Houbraken's time, about 1715, he was living once more in Dordrecht and owned a large collection of prints.

The only one of Maes' scholars mentioned by Houbraken, of whose art we can form some idea, is Johannes Vollevens the elder (1649-1728). He was a pupil first of Netscher, then of Maes, then of Jan de Baen, whose influence had a permanent effect on him, while there is little trace in his work of the influence of his earlier teachers. His pictures are for the most part life-size portraits in the style of the decadence.

Reijnier Covijn has been regarded as his pupil because of the similarity of his rare pictures to those of Nicolaes Maes. Houbraken, who in other respects was well informed about Maes, does not say this. On

the contrary, he declares that Covijn was a brother of Israel Covijn who was a member of the Guild of St. Luke at Dordrecht as early as 1647, and thus must have been older than Maes. Thus it remains possible that Reijnier was a precursor or a contemporary—perhaps even a teacher—rather than an imitator of Maes. There is in any case some connection between them both in their choice of subjects and in their colouring. In respect of quality there is a great difference between the two men. Signed pictures by Reijnier are in the Coblenz Museum and in the collection of A. Bredius. The only known work of Israel Covijn is the portrait of Joachim Liens, signed and dated 1647, in the collection of A. F. van Blommestein, Amsterdam.

TRANSLATOR'S NOTE

In the references added to the entries in the Catalogue—

"Sm." = Smith, "Catalogue Raisonné," vol. iv. (1833).
"Sm. Suppl." = Smith, "Catalogue Raisonné," Supplement (1842).

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CATALOGUE RAISONNÉ

1. **THE DISMISSAL OF HAGAR.**—On the steps in front of a house stands Hagar, wearing a black bodice and a red skirt. To the left, a little behind her, is Abraham with a white beard, wearing a long cloak. In the right foreground the youthful Ishmael, almost naked and seen from the back, sits beside his clothes on the lowest step, holding a dog in leash. Hagar dries her tears with a handkerchief in her left hand, and holds a water-bottle in her right hand. Abraham addresses her with lively gestures. To the left is a view of a landscape with a farm beside a stream. In the right foreground is a wall with a barred window. To the left, near Ishmael, lie a bow and quiver.

Canvas, 56 inches by 45½ inches.

In the possession of J. Böhler, Munich, who gave it in 1912 to Berlin.
In the Kaiser Friedrich Museum, Berlin.

2. **Elijah with the Widow of Sarepta.**—She sits at the fireside to the right with two children. To the left is the widow's cruse, near a table with a white cloth on which a meal is spread. The picture was hung

very high. It may possibly be by Maes though it has a modern air. There is no red or any similar colour.

In the collection of Sir Audley Neeld, Bart., Grittleton House.

3. **Susanna and the Elders.**
29 inches by 48 inches.

Sale.—London, December 7, 1913, No. 38.

4. **Judith drawing the Sword.**—She stands before the couch of Holophernes.
Panel.
In the Rinecker collection, Würzburg, 1859 (Parthey, ii. 65).

5. **The Nativity.**
Canvas, 26 inches by 24 inches.

Sale.—P——, Paris, April 11, 1870, No. 26.

5*a*. **The Adoration of the Shepherds.**

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 1866 (£15 : 15s., Moreau of Paris).

6. **The Adoration of the Shepherds.** Sm. 3.—The Virgin sits in a stable. She raises the Child's coverlet. Eight shepherds pray near by. One holds a lighted lantern, and another a candle, strongly illuminating the central group. To the right are two cows, one lying down and the other standing. In the background through a door are seen moonlit fields.
Signed in full on a post to the left, and dated 1665; panel, 23½ inches by 34 inches.

A study in red chalk and sepia for this is noted by J. C. Robinson in the catalogue of the collection of J. Malcolm of Poltalloch, 1876.

Sales.—J. van der Linden van Slingeland, Dordrecht, August 22, 1785, No. 258 (101 florins, Coclers).
Destouches, Paris, March 21, 1794 (501 francs).
Baron Vivant Denon, Paris, May 1, 1826, No. 89.
Marquis de Salamanca, Paris, June 3, 1867, No. 97.

7. **The Holy Family.**—In the foreground of a sunlit interior, a woman sits with a child on her lap. Behind her is a carpenter at his bench.
Panel, 30 inches by 24 inches.

Sale.—E. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 100 (30 florins, Van den Blijk).

8. **Christ and John.**

Sale.—Amsterdam, March 31, 1824, No. 5.

9. **St. Anne teaching the Virgin to Read.**

Exhibited in Manchester, 1857, No. 657.
Then in the collection of Howard Galton, Hadzor Manor, Droitwich.

10. **Elizabeth visiting the Holy Family.**—The figures wear sixteenth-century costume. A notable picture.

Sale.—M——, Paris, March 26, 1866, No. 132.

11. **VERTUMNUS AND POMONA.**—Portraits of two women in the costume of the day in a park. They sit on a stone bench with a balustrade behind it. Pomona, on the right, in profile to the left, leans her right elbow on her hip and rests her chin on her hand. Her left arm rests on her lap. She wears a red dress slashed on the upper part of the left arm. Round her waist is a golden girdle with tassels, from which hang a bunch of keys and a broad case. On her head is a broad-brimmed straw hat. Her hair, her left ear, and her neck are adorned with pearls. She listens to an old woman who sits at her right and, with upraised right hand, which is the only one visible, speaks to her. The old woman is seen almost in full face, with her head turned three-quarters right. She wears a brown and black dress, and a hood. Her stick is leaning beside her against the bench to the left. In the centre foreground is a flat basket of apples. Somewhat crudely painted; early in style. [Possibly identical with 11*a*.]

Signed with a forged signature, and dated 1673; panel, 18½ inches by 24 inches.

Sale.—Thoré-Bürger, Paris, December 5, 1892, No. 29 (2300 francs, Bourgeois).

Bought in Paris, 1894, for the Irish National Gallery.

In the Irish National Gallery, Dublin, 1898 catalogue, No. 347.

11*a*. **Vertumnus and Pomona.**—[Possibly identical with 11.]

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859 (£16 : 16s., P. Norton); see *Art Sales*, ii. 306-307.

12. **Adonis setting out for the Chase.**

23½ inches by 19 inches.

Sale.—Lovett and others, London, April 27, 1907, No. 75.

13. **The Car of Venus.**—With four Cupids and two swans in a landscape.

Canvas, 54 inches by 56 inches.

Sale.—B. G. Roelofs, Amsterdam, April 2, 1873, No. 11.

14. **A Fable.**—Illustrated by these figures. Masterly in style.

Canvas, 28½ inches by 52 inches.

Sale.—A. Obermann and others, Amsterdam, March 31, 1846, No. 52 (9 florins 75, Martens).

15. **An Allegorical Scene.**

In the Chapuis collection.

Sale.—A. Sils, Antwerp, March 21, 1882, No. 192.

16. **A YOUNG PHYSICIAN WITH A YOUNG WOMAN WHO IS SICK.** Sm. Suppl. 8.—She sits in an arm-chair in the centre of a room. She is seen in full face and looks at the spectator. Her head

rests on her left arm, which leans on a cushion upon the table. Her right arm hangs over the arm of the chair. Her jacket is half open, exposing the breast. Round her neck is a string of pearls. Her left foot is on a foot-warmer; the slipper lies beside it. The physician stands behind her to the left, facing the spectator and inclined slightly to the left. He gesticulates with his left hand, as if speaking. He holds up a urine-glass in his right hand. He wears a hat on his long curls, and a dark costume with a laced cravat and wrist-bands. He looks at the spectator. In the right background, an old woman speaks earnestly to a young man who looks at the spectator. In the right foreground is a chair with a garment hung over the back. The floor is carpeted. Catalogued as a Metsu; it is one of the few genre-pictures of the late period of N. Maes.

Canvas, 34 inches by 27 inches.

Exhibited in the Corcoran Art Gallery, Washington, 1908.

In the Berlin Museum, 1842, according to Sm., but not in the catalogues of 1832 and 1857.

In the Von Preyer collection, Vienna.

In the collection of W. A. Clark, New York.

17. **A Scholar.**—In his study, surrounded by books. Full length. very spirited, reminding one of Rembrandt; warm in tone and with little colour. Broad but careful in treatment.

In the collection of the Earl of Harrington, Elvaston Castle, Derbyshire. No. 190, 1857 (Waagen, iv. 495).

18. **A Scholar in his Study.**

Signed; panel, 18 inches by 15 inches.

Sale.—Faber, Stuttgart, April 28, 1870, No. 87.

19. **A Scholar with an Oriental Cap.**—He sits in a room at a table with an open book, and leans his right arm on the table. He holds out his left hand to a child standing near. A good picture.

Panel, 16½ inches by 14 inches.

Sale.—Fürstenberg and others, Cologne, August 6, 1877, No. 75.

20. **An Old Man cutting a Pen.**

Panel, 10 inches by 9 inches.

Sale.—Fenton and others, London, February 16, 1903, No. 56.

21. **A Scholar.**—He sits reading a folio on a table, on which are various geographical instruments. In the background, in a half-shadow, are three figures. In the style of Rembrandt.

Panel, 22 inches by 27 inches.

Sale.—Brussels, May 2, 1905, No. 61.

22. **A Philosopher.**—He sits at a table on which lie books.

Panel, 28½ inches by 31 inches.

Sale.—Viscount Falkland and others, London, June 14, 1907, No. 56.

23. **A Boy studying a Drawing.**—He wears a grey costume with

slashed sleeves. He looks at a drawing on blue paper which he holds in his hand. It has great truth of expression and colour.

Copper, 10½ inches by 9½ inches.

Sale.—J. B. Guyot, Paris, March 8, 1809, No. 150.

24. **Karel Du Jardin in his Studio.**—He sits at a table, looking at some sketches. His maid-servant stands before an easel, looking curiously at a newly finished picture. On a stool is a freshly used palette. There are many other objects and pots.

Sale.—Bertrand, Paris, November 13, 1855, No. 120.

25. **A WOMAN BAKING CAKES.**

Canvas, 22 inches by 19½ inches.

Exhibited by Fred. Muller and Co., Amsterdam, 1906, No. 73.

In a private collection, Amsterdam.

26. **AN OLD WOMAN PEELING APPLES.** Sm. 15, and Suppl. 14.—She sits, facing the spectator, in an arm-chair on a raised platform, to the left of a bare room. She wears a white kerchief and collar. In her lap lie some apples. In front of her to the left is a stove with apples on it; at her left side is a window, with a book lying open on the sill; at her right is a spinning-wheel. In a recess at the back are a jug and a basin. Brilliant quality. Of Maes' good Rembrandtesque period.

Canvas, 22 inches by 20 inches.

Exhibited in the British Institution, London, 1853, No. 35; in the Royal Academy Winter Exhibition, London, 1881, No. 119; at South Kensington Museum, 1891, No. 79.

Sale.—Comte Pourtalès, London, 1826 (£136 : 10s.); sold later for £210.

In the collection of H. Phillips, London, 1833 (Sm.).

Sale.—Edmund Higginson of Saltmarsh Castle, London, June 4, 1846 (£740, Farrer for T. H. Hope).

In the collection of T. H. Hope, London, 1853.

In the collection of Lord Francis Pelham Clinton Hope, Deepdene; sold as a whole in 1898 to P. and D. Colnaghi and A. Wertheimer, who gave it to Berlin.

In the Kaiser Friedrich Museum, Berlin, 1911 catalogue, No. 819C.

27. **A Young Woman peeling Apples.**—She is in her kitchen and wears a red jacket. Behind her is a little boy. As the picture was glazed, one could form no opinion as to its merits.

In the Cavens collection, Brussels.

28. **A WOMAN PLUCKING A DUCK.** Cf. Sm. Suppl. 5.—She sits at an open window to the left of a room, facing right and wearing a red jacket and white cap. On the window-sill is an earthenware jug. On the tiled floor in front of her to the right lies a dead duck, towards which a cat is creeping. On the floor, too, are an overturned basket, apples, a kitchen-spoon, a dish, a sieve, and a cooking-pot. On the back wall to the right are a gun, a hunting-wallet, two earthenware jugs hanging on the wall, and apparently a cupboard with an earthenware dish. To the left of it is a view through an open door of another room, in which

a map hangs on the wall and an earthenware jug stands on the table. Somewhat dark in the shadows ; reminding one of 58 (Rijksmuseum).

Signed in full on the right at foot ; canvas, 23 inches by 25½ inches.

Sales.—Comte de Turenne, Paris, May 17, 1852, No. 44 (4860 francs, Nieuwenhuys).

Adrian Hope, London, June 30, 1894, No. 39 (£945, C. Sedelmeyer).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 81.

In the collection of Jules Porgès, Paris.

In the possession of F. Kleinberger, Paris.

In the collection of the late A. de Ridder, Cronberg, Frankfort-on-Main ; Bode's 1910 catalogue, p. 32.

29. **THE DUTCH HOUSEWIFE (or, a Woman scraping Carrots).** Sm. 24.—She sits in the centre of a room, facing the spectator. She scrapes a carrot which she holds in her left hand. To her right stands a little girl, watching her. In front of her are a basket and a dish with two carrots. To the left is a cupboard with an earthenware jug on it.

Signed in full to the right at foot, and dated 1655 ; panel, 13½ inches by 11½ inches.

A copy was in the sale :—Wurster, Cologne, June 15, 1896, No. 175.

Sale.—Jurriaans, Amsterdam, August 28, 1817, No. 33 (430 florins, De Vries).

In the collection of Charles Long, Lord Farnborough, 1833 (Sm.) ; bequeathed by him in 1838 to the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 159.

30. **A WOMAN SELLING MILK.** Sm. 25.—She stands at a house-door, in the act of pulling the bell with her left hand, and leans her right hand on the balustrade to the right. She looks at the spectator. She wears a broad-brimmed straw hat, and a red dress with striped sleeves, and a deep green skirt. Over her left shoulder hangs the yoke. In the right foreground is a wooden pail at which a dog drinks. To the left is a large brass milk-pail. At the left edge is a narrow vista of houses.

Signed in full to the right below the balustrade ; canvas—panel according to Sm.—22½ inches by 16½ inches.

Exhibited at the British Institution, London, 1837, No. 111 ; 1845, No. 119 ; at the Royal Academy Winter Exhibition, London, 1882, No. 96—on panel ; and at the Burlington Fine Arts Club, London, 1907, No. 17.

Sales.—J. A. Brentano, Amsterdam, May 13, 1822, No. 202 (700 florins, De Vries)—on panel ; sold later by De Vries to Nieuwenhuys.

C. Brind, London, 1849 (£294, B. S. Smith) ; sold by Smith to J. M. Oppenheim.

J. M. Oppenheim, London, 1864 (£430 : 10s., Woodin for J. Walter).

In the collection of J. Walter, Bearwood.

In the collection of Alfred Beit, London, 1904 catalogue, p. 56.

In the collection of Otto Beit, London.

31. **THE MILK GIRL.** Sm. Suppl. 12.—She is in a street in a Dutch town ; to the left is an old house, at the door of which is a comely maid-servant. The servant wears a black velvet cap with a gold rim, and holds her purse in one hand, and in the other a coin which she lays in the

outstretched hand of the milkwoman, who wears a straw hat. On the threshold stand two large brass milk-pails and a milk-pot. On the other side is a vista of a street with two women coming down the centre.

Signed in full; canvas, 28 inches by 33 inches.

Exhibited at Amsterdam, 1867, No. 108.

In the Van Loon collection, Amsterdam, 1842 (Sm.); sold as a whole in 1878 to the Rothschilds.

In the collection of Lord Rothschild, London.

32. **THE MILK GIRL.** Sm. 9.—She stands to the left in front of a Dutch house with a wooden roof over the porch. The upper half of the door is open; over the closed half-door leans an old woman in a white cap and red jacket, who puts money into the left hand of the girl standing to the left of her and facing the spectator. The girl wears a broad-brimmed straw hat, a red bodice with braces over a white chemisette, a blue skirt, and black shoes without stockings. A large black leather purse is strapped round her waist. Her right hand rests on her hip. On the ground to the right is an earthenware milk-pot. In front of her, to the left, is a brass milk-can; behind her to the right is seen another. Behind to the left is a little girl with fair hair cut short on the forehead; her right forefinger is in her mouth; in her left hand is a jug. In the left background is a tree, with a woman near it; farther away are houses, and, at the end of the street, a gateway through which is seen a second gateway. [Pendant to 125.]

Signed in full to the left at foot; canvas, 23 inches by 25 inches.

Exhibited at the British Institution, London, 1821, No. 116; at the Royal Academy Winter Exhibition, 1888, No. 50; at the Whitechapel Art Gallery, 1904, No. 144.

Sales.—Baelemans de Steenwegen, 1816 (Nieuwenhuys).

Le Rouge, Paris, April 1818 (885 francs, Féréol Bonnemaison for the Duke of Wellington).

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 63.

33. **A GIRL PEELING APPLES.** Sm. 11.—She sits in the middle of a bare room, facing the spectator, with head bent down. She is busily peeling an apple. She wears a black bodice, showing the chemisette at the throat, red sleeves, a green petticoat, and a yellow skirt over it Her hair is parted and drawn back in ripples under a hood with a red ribbon. On her lap is a napkin with some apples. Beside her to the left is a table with a cloth figured in yellow on red and in red on black; upon the table is a basket of apples. On the floor near her to the right is a wooden pail three parts full of water. On the wall to the right is a candle-holder. The background behind the figure is light.

Panel, 21½ inches by 18 inches.

Exhibited in the British Institution, London, 1838, No. 132; in the Royal Academy Winter Exhibition, 1882, No. 103.

Sales.—Van Dijl, Amsterdam, January 10, 1814, No. 102 (160 florins)—20 inches by 17 inches.

Ralph Bernal, London, 1824 (£80).

Michael Zachary, London, 1828 (£147).

In the collection of the Duke of Sutherland, London. Waagen (ii. 70) saw it at Stafford House, which he visited in 1830 and again in 1850-51; it is not clear whether he saw it during his first visit. Sold by the Duchess of Sutherland in 1846 to the Morant collection, from which it was sold to the dealers Emery, Rutley and Co., from whom Sm. acquired it.

In the possession of Sm., who sold it (for £130) to G. H. Morland.

Sale.—G. H. Morland, London, May 9, 1863 (£173 : 5s., Woodin for John Walter).

In the collection of John Walter, Bearwood.

In the collection of Rodolphe Kann, Paris, 1907 catalogue, No. 54.

In the possession of Duveen Brothers, Paris.

In the collection of B. Altman, New York; bequeathed by him in 1913 to the Museum.

In the Metropolitan Museum, New York.

34. **A WOMAN SELLING VEGETABLES.**—She stands in profile to the left in front of a house. She wears a large straw hat, a red bodice and skirt, white sleeves, and a white apron. On her left arm is a basket of vegetables. She extends her right hand to take money from a woman leaning over a half-door and holding in her left hand a bundle of asparagus; this woman wears a dark blue jacket trimmed with fur. The upper part of the half-door is filled with slender bars. In front of the door sits a dog with black and white spots; outside it is a basket of asparagus. In front is a narrow strip of the pavement, with a step leading down to it. To the right is a view of the great church of Nymwegen, the church-door and the great square with a small stone bridge that does not really exist.

In the possession of L. Nardus, Suresnes, Paris.

In the collection of the late P. A. B. Widener, Philadelphia; not in the 1908 catalogue.

35. **A WOMAN PEELING APPLES NEAR A PIG'S CARCASE.**—In the centre of a Dutch interior a pig's carcase hangs from a ladder. At the fireplace to the right sits a woman, facing left and looking at the spectator. She is peeling apples. On the floor in front of her are a copper pail, a Delft bowl, and a basket. To the left is a window; in front of it is a table with a cloth, upon which is an earthenware jug with a lid. On the back wall to the left, near the pig, is a shelf with four spoons.

Panel, 17 inches by 26 inches.

In the collection of John G. Johnson, Philadelphia, 1913 catalogue, No. 486.

36. **A GIRL WITH A BASKET OF APPLES.**—She is seen in a three-quarter view to the left, with her face turned almost to the front; three-quarter length; life size. She wears a large round plumed hat, and a dress cut low at the neck to show two rows of pearls; there are pearls in her hair and ears. A sort of cloak falls loosely round her right arm; her left sleeve is pushed up. With the left hand she holds against her hip a broad flat basket containing five apples.

Panel, 34 inches by 27 inches.

A study for the picture is at Chantilly; cf. K. Erasmus in the Bulletin of the Nederlandsche Oudheidkundige Bond, 1910, iii. 171.

In the collection of Sir Frederick Cook, Bart., Richmond, No. 173.

37. **A Street Scene.**—A comely young woman with a dog in her arms stands in front of a house. Near it a maid-servant, with a brass marketing-pail on her arm, is about to ring. A beggar-child at the side asks an alms. In the background are church-towers and houses. Very true to life, strong and carefully finished. [Cf. 80.]

Panel, 29 inches by 23 inches.

Sale.—Jan Veening, Amsterdam, April 13, 1796, No. 50 (60 florins, Le Main).

38. **A Woman selling Vegetables.**—She stands with various vegetables on a bridge, and is apparently disputing with another woman who has a child with her. Farther away are spectators. All vigorously painted.

Canvas, 28 inches by 35 inches.

Sale.—Amsterdam, May 5, 1802, No. 119 (41 florins, Spruit).

39. **A Milk-Woman.**—An old woman in a room counts out money for her on a sideboard. On the wall are a picture and a china cupboard. Similar in style to Vermeer of Delft.

Panel, 29 inches by 23 inches.

Sale.—G. Schimmelpenninck, Amsterdam, July 12, 1819, No. 67 (149 florins, Brondgeest).

40. **The Butcher's Shop.**—On a ladder in an interior hangs a pig's carcase. Near it are various figures and accessories.

Canvas, 32 inches by 27 inches.

Sale.—G. B. Petersen, Middelburg, April 29, 1823, No. 34.

41. **A Woman selling Vegetables.**—With accessories. Very strong and true to life.

Canvas.

Sale.—D. N. Teengs, Monnikendam, September 23, 1824, No. 36 (81 florins, Smaart).

41*a*. **A Woman selling Vegetables.**—She sits beside a basket of cabbages, carrots, onions, and other vegetables. Good in colour and treatment.

Sale.—W. G. J. van Gendt, The Hague, October 25, 1830, No. 4.

42. **Outside the Butcher's Shop.** Sm. 21.—A woman stands, ringing the bell. A pig's carcase hangs on a ladder. To the right are three children, one of them blowing a bladder. In the distance is a view of a town. "Painted with the breadth and effect of Rembrandt" (Sm.).

Canvas, 41 inches by 37 inches (but 30 inches, according to Sm.).

Sale.—Luchtmans, Rotterdam, April 20, 1816, No. 88.
In the collection of Peter Norton, London, 1833 (Sm.).

43. **A Woman peeling Apples.**—She sits at a table with a cloth, on which are a copper pot, a beer-jug, and a plucked goose. In front are a basket and a cabbage. On the wall are a copper candle-bracket, a candle-box, and other things. All very effective.

Panel.

Sale.—J. Smies, J. H. Knoop, and others, Amsterdam, February 24, 1834, No. 83.

44. **A Maid-Servant returning from Market.**—She has just rung the bell at the door of a Dutch house. She wears a red jacket. She holds some pieces of salmon in one hand, and carries a brass pail on her arm. On the right a young man looks through the window at her; to the left, by the house, two dogs are playing. Beyond are seen other houses, the bell-tower of the town, and people at their various occupations. Brilliant colour.

Canvas, 26 inches by 34½ inches.

In the collection of the Duc d'Arenberg, Brussels, 1829 catalogue, No. 50.
Sale.—Héris, Brussels, March 25, 1841, No. 69 (500 francs).

45. **A Milk-Girl.** Sm. Suppl. 4.—She wears a white jacket and a red skirt with a blue apron. She stands leaning on a counter, looking at an elderly woman who sits counting out money. On the table are two earthenware butter-pans; on the floor are two brass milk-cans.

Panel, 26 inches by 24 inches.

In the collection of Edmund Lloyd, Manchester, 1842 (Sm.).

45*a*. **A Woman peeling Apples.**—She sits in an interior, with various cooking utensils.

Panel, 7 inches by 8 inches.

Sale.—P. F. de Noter, Ghent, December 27, 1842, No. 30.

46. **A Woman selling Fish.** Sm. 5 and 10.—A young woman at the open window of a corner house holds out some coins, as if to offer them for a piece of salmon in the fish-dealer's left hand. The woman leans her right hand on a copper pail in a hollow; she wears a green skirt, a white apron, and a kerchief. Beside her is a dog. [Regarded by Sm. as a pendant to 91.]

Panel, 22½ inches by 16½ inches.

Sales.—G. van der Pot, Rotterdam, June 6, 1808 (600 florins, with pendant, Mensing for Brentano).
J. A. Brentano, Amsterdam, May 13, 1822, No. 201 (800 florins, without commission).
De Vries, Amsterdam, 1825.
The widow of J. H. Molkenboer, born Schenkhuizen, Amsterdam, September 6, 1853, No. 13 (550 florins, Nieuwenhuys).

46*a*. **A Man-Cook preparing a Fish.**—Many accessories. Signed.

In the collection of Matthew Anderson, Jesmond Cottage, Newcastle, 1857 (Waagen, iv. 482).

46*b*. **A Woman selling Herrings.**

Sale.—Th——, Paris, May 8, 1869, No. 30.

46*c*. **An Old Woman peeling Apples.**—In an interior.

Sale.—Framecourt, Paris, March 27, 1883, No. 28.

47. **A Woman peeling Apples.**—She sits in the light of a lamp fastened to the wall. A little boy beats a drum. A small child sits on a low chair beside a cradle. In the background, through a window, the red curtain of which is half drawn back, is a view of the dark street. Rembrandtesque.

Panel, 22 inches by 18 inches, or the reverse.

Sale.—Ruelens, Brussels, April 17, 1883, No. 172 (85 francs).

48. **A Woman selling Figs.**—A woman in a red jacket with a black kerchief and white hood leans over a half-opened door, holding a pot in her left hand. To the right is a table with a basket of figs and a pair of scales. Catalogued as by Brekelenkam, but apparently by Maes.

13 inches by 10 inches.

Sale.—Wirz, Cologne, May 20, 1890, No. 19 (600 mark).

49. **A Woman seated, plucking a Duck.**—In an interior. Through an open window is seen a man with whom she seems to be conversing. Through an open door is a view of the adjoining room. Many accessories. Strong and bold in treatment.

Signed, and dated 1655; canvas, 27 inches by 34 inches.

Sales.—B. de Harde Swart and others, Amsterdam, November 16, 1847, No. 87 (193 florins, Tijssen).
London, February 6, 1897, No. 81.

49*a*. **A Fish Market.**—With four figures.

39½ inches by 34 inches.

Sale.—London, February 6, 1897, No. 80.

50. **A Woman-Cook cutting up a Fish.**—She stands at a table in her kitchen. Through a door at the back is the sunlit passage.

Canvas, 31½ inches by 23½ inches.

Sales.—Berlin, April 5, 1898, No. 65.
Sykora and others, Frankfort-on-Main, June 6, 1898, No. 91.

51. **A Woman selling Fish.**—She is in her booth, showing a fine cod-fish to a lady. The lady, spectacles in hand, looks at the fish with the air of a connoisseur. In the backgrounds are the silhouettes of houses, the masts of fishing-boats, and a fish-market.

Canvas, 46½ inches by 38½ inches.

Sale.—De la Court and others, Amsterdam, September 21, 1904, No. 93, (310 florins).

52. **A Woman making Sausages.**—She lays the entrails in a barrel. On the wall hangs a pig's carcase.

Canvas, 23½ inches by 23 inches.

Exhibited at Düsseldorf, 1886, No. 201—measuring 22 inches by 22 inches.
Sale.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 75 (300 florins, Fred. Muller and Co.).

53. **A WOMAN COOKING CAKES.**—Before an open fireplace to the left of an interior sits a woman, holding a frying-pan in her left

hand. In front of her are two earthenware pots. Farther to the right a little boy sits, facing right, on a foot-warmer; he wears a broad-brimmed hat and looks at the spectator. With his right hand he puts to his mouth a piece of the pancake which he holds up in his left hand; a dog snaps at it. To the right, on a cask, are an earthenware jug, some butter, and a white cloth. Behind it, in the centre, sits the father, with a clay pipe in his left hand. In the background is a window with two casements. The red so characteristic of Maes is completely wanting in this picture.

Panel, 18 inches by 13½ inches.

Sale.—H. A. Steengracht van Duivenvoorde of The Hague, Paris, June 9, 1913, No. 42 (26,500 francs, Stern-Goldschmidt).

54. **A TRADESWOMAN ABSORBED IN HER ACCOUNTS.**—She sits behind the counter in an interior, with spectacles. On the counter before her lie two open books, in one of which she is writing. Her head rests on her left hand. Beside her, to the left, is an ink-pot. To the left is a window, opened inwards. To the right, near the counter, is a barrel with an earthenware jug on it; on the floor, in front of the barrel, is a basket. On the back wall hangs a map of the two hemispheres, with a picture to the left. Below the map a bunch of keys hangs from a shelf, on which are two dishes; under the shelf is a nail on which are several bills.

Signed in full on the bills on the wall to the right, and probably dated 1655; canvas, 26 inches by 23½ inches.

Possibly the picture mentioned by Parthey (ii. 66) in the collection of the Patriotic Art-Lovers of Prague.

In the collection of Baron L. Janssen, Brussels.

55. **A KITCHEN WITH A WOMAN AT THE PUMP.** Sm. 12.—In the right centre is a pump; in front of it a woman with a red apron stands with her back to the spectator, pumping water into a pail on the left. Various kitchen utensils and a broom are seen on the left; to the right are a tub with a white cloth, and a jug and dish in front of it. In the right middle distance is a woman, wearing a hat and carrying a flat basket on her left arm. In the left background is the fireside with a pot over the fire; an old man sits before it, to the left, and a child stands near him. At a window to the left of the fireplace two women are preparing a meal.

Canvas, 28 inches by 33 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1910, No. 71.

Sales.—Quarles, Amsterdam, October 19, 1818, No. 29 (330 florins, Hulswit).
Ralph Bernal, London, 1824 (£80).
Adrian Hope, London, June 30, 1894, No. 38 (£3003).

In the collection of Baron Alphonse de Rothschild, Paris.

In the possession of the Paris dealer Wildenstein, June 1908.

In the collection of Lord Swaythling, London.

56. **A Maid-Servant listening at a House-Door.**—She wears a broad-brimmed hat and a white apron with a top piece. Three little

children follow her at a distance. A ladder leans against the wall of the porch. In the right distance is the town-gate.

Canvas, 40 inches by 31½ inches.

Sale.—Duc de Morny, Paris, May 31, 1865, No. 57 (2200 francs).

56*a*. **A Kitchen.**—Two women are washing up crockery.

Panel, 23 inches by 28½ inches.

Sale.—W. O. P. Baron van Reede van Oudtshoorn, Amsterdam, April 14, 1874, No. 22.

56*aa*. **Washerwomen.**—One stands at a tub, bending over her work. In the shadow to the left are two children. Freshly painted.

Panel, 17½ inches by 14 inches.

Sale.—M(ax) K(ann), Paris, March 3, 1879, No. 35 (1100 francs).

56*b*. **A Dutch Woman-Cook.**—Half-length. With a basket of vegetables.

Panel, 14 inches by 11 inches.

Sale.—Balthasar Schmidt, Berlin, June 20, 1891, No. 62.

56*c*. **A Kitchen-Maid.**—Seated with her hands at her bosom. At the side is a tub.

17 inches by 12½ inches.

Sale.—Alexander Boyle and others, London, June 25, 1898, No. 109.

56*d*. **A Maid-Servant putting a Lighted Lamp on the Table.**—A lady sits at the table.

Signed; canvas, 20 inches by 16 inches.

Sale.—F. Hermesdorff and others, Munich, December 14, 1905, No. 142.

57. **AN OLD WOMAN SPINNING.** Sm. 18, and Suppl. 9.—She sits, bending forward, turned three-quarters right. She fastens a thread on her spinning-wheel. She wears a black cap, a black bodice with red sleeves, a red kerchief, and a pair of spectacles. Near her are a charcoal-pan and a pair of tongs.

Signed in full on the charcoal-pan; panel, 16 inches by 13 inches.

Sale.—J. Goll van Franckenstein, Amsterdam, July 11, 1833, No. 46 (1040 florins, Woodburn).

In the collection of A. Van der Hoop, Amsterdam, 1842 (Sm.); bequeathed to the city in 1854.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1503.

58. **AN OLD WOMAN SPINNING.** Sm. Suppl. 6.—She sits, turned three-quarters right, in a room lighted by a window on the left at top. She wears a black cap, a black bodice with green and red sleeves, and a green skirt. She turns her spinning-wheel with her right hand and holds the flax with her left. To the right is a table with a red cloth. On a shelf on the wall hang four earthenware jugs, with other things. On the floor to the right stands another jug. A masterpiece. Warm and Rembrandtish in tone. [Cf. 28.]

Signed in full to the right at foot; canvas, 25 inches by 20 inches.

[Engraved by W. Unger and L. Löwenstam.]

Sale.—P. Beelaerts van Blokland, Dordrecht, 1826.

In the collection of J. Rombouts, Dordrecht, 1842 (Sm.) and 1850.

In the collection of L. Dupper, Dordrecht; bequeathed in 1870 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1504.

59. **A WOMAN SEWING.**—She is dressed in black, white, and blue, and sits in an interior. Beside her to the left is a work-basket. To the right is a winding stair. Of the painter's good period, with scarcely any red. [Cf. 63.]

Exhibited at the Whitechapel Art Gallery, London, 1904, No. 141.

In the collection of Lewis Fry, Bristol.

60. **A WOMAN SEWING IN A ROOM** (officially catalogued as **A Housewife at Work**).—She sits almost in the centre on a dais, seen in full face, but inclined a little to the left and looking with a smile at the spectator. She has a cushion on her lap, resting on it her left hand, in which is a piece of stuff. With her right hand she makes a gesture as if she is speaking, showing the palm. She wears a black velvet jacket trimmed with white fur, and a red petticoat with a gold embroidered skirt. To the left of her is a window with little panes, through which a boy is looking. On the window-sill is a china vase with flowers. On the dais is a basket. To the right of the woman is a chair upholstered in green with a book lying open upon it. On the back wall is a curtain; in the right background one looks into another room with a table and a window.

Signed in full on the right at foot; panel, 29 inches by $23\frac{3}{4}$ inches.

Exhibited at Bethnal Green Museum, London, 1872, No. 222.

Sales.—A. J. de Court van Valkenswaard, Dordrecht, April 12, 1847, No. 95 (1800 florins, Lamme).

H. de Kat of Dordrecht, Paris, May 2, 1866, No. 43 (8100 francs).

In the collection of the Marquess of Hertford, London.

In the Wallace Collection, London, 1913 catalogue, No. 239.

61. **A GIRL SEWING.** Sm. Suppl. 1.—She sits in the centre of a room, facing the spectator. On her lap is a sewing cushion. She is threading a needle. In the left foreground is a wicker basket with linen and a pair of scissors. To the right is a cupboard with the door half open. On the back wall is a map. In the left background is a curtain. A superb picture with fine reds and whites, of the first quality.

Signed in full to the left at foot; panel, 16 inches by $12\frac{1}{2}$ inches.

Exhibited in the British Institution, London, 1837, No. 75; at Manchester, 1857, No. 1071.

Imported into England by Chaplin, 1833.

In the collection of Lord Francis Egerton, 1842 (Sm.).

In the collection of the Earl of Ellesmere, Bridgewater House, London, 1892 catalogue, No. 167.

62. **A LACE-MAKER.**—A small seated figure of a woman, with black, grey, and white predominating, and very little red in the dress. Painted with a rich impasto, akin to Rembrandt.

Signed in full to the left at foot; 14½ inches by 12 inches.

In the Dutuit collection, Rouen.

In the Petit Palais des Beaux-Arts, Paris; Dutuit bequest, 1907 catalogue, No. 911.

63. **A GIRL SEWING.**—She sits at a window, seen in full face; in her lap is a sewing cushion. She plies her needle. Beside her, to the right, is a basket. On the wall above it is a map. There is no red in the colour-scheme; in the dress there is only black and blue, with the white of the apron. [Cf. 59.]

14 inches by 10 inches.

Exhibited in Paris, 1911, No. 84.

In the collection of the Marquise d'Aoust, Paris.

64. **A WOMAN SEWING.**—She wears a grey jacket, a bright red skirt, and a white apron; on her lap is a dark green cushion. On a chair to the left is a lace-pillow; on a table to the right are a work-basket, an open book, and an earthenware jug. In the back wall is a window, with a red curtain hanging across the left half of it. In the side wall to the left is another window. The woman rests her feet on a foot-warmer, near which is a slipper. To the right is another foot-warmer. The table-cloth is a brownish red.

Canvas, 20 inches by 17 inches.

In the possession of J. St. Hensé, London.

In the possession of Steinmeyer and Sons, Paris.

65. **AN OLD WOMAN DOZING OVER HER YARN.**—Sm. Suppl. 5.—She sits, turned to the spectator, in a high-backed chair. She wears a black dress with red sleeves, a white collar, and a white hood with a brown cap. She leans her head on her left hand. A half-length against a brown background, apparently in a rectangular dark frame. It may once have been a picture of the finest quality, but is now only a ruin.

Canvas, 9 inches by 7 inches.

Sale.—Chevalier de la Roque, Paris, 1745, as a Gerard Dou.

In the Crozat collection, Paris; bought as a whole by the Empress Catherine II.

In the Hermitage Palace, Petrograd; 1901 catalogue, No. 858.

66. **A GIRL SEWING.**—She sits, facing the spectator, on a dais in the centre of a room paved with tiles. On her lap lies a cushion. She is sewing linen. Behind her to the left is a linen-basket; on a chair to the right is a lace-pillow. The back wall is wainscoted; above the wainscot hangs a map, with a picture to the right. The red is not so strong as usual. The shadows are rather dark.

Signed in full to the right on the dais, and dated 1655; panel, 21 inches by 19 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1871, No. 182, and 1890, No. 104.

In the collection of Lord Ashburton, The Grange; sold as a whole in 1907.

In the collection of Mrs. Byers, Pittsburg.

67. **A YOUNG LACE-MAKER.** Sm. Suppl. 16.—She sits, facing the spectator, behind a table in the centre of a room. She bends, absorbed in her work, over the pillow before her. On the table also are an ink-pot and, to the right, two open books. High up in the centre of the back wall is a picture half cut off by the frame; below it are to the left an engraved head and to the right a calendar, with other accessories. The top corners have been added.

Dated 1655; panel, 22 inches by 17½ inches.

A study in red chalk for the girl is in the Boymans Museum, Rotterdam.

Exhibited in the British Institution, London, 1848, No. 6; in the Royal Academy Winter Exhibition, London, 1872, No. 267, and 1876, No. 240.

Sales.—S. Meynts, Amsterdam, July 15, 1823, No. 70 (765 florins, De Vries).

Amsterdam, 1833 (1300 florins).

Imported into England by Chaplin in 1839.

In the collection of Charles Bredel, London, 1854 (Waagen ii. 292).

Sales.—Miss Bredel, London, May 1, 1875 (£1785, Vokins).

H. Bingham Mildmay, London, June 24, 1893, No. 41 (£1680).

In the collection of Prince Liechtenstein, Vienna.

68. **A YOUNG LACE-MAKER BESIDE A CRADLE.**—She sits, turned three-quarters right, outside her house-door. She is making lace on a pillow in her lap. In front of her is a wicker cradle with a child asleep. Near her, to the right, an old woman with spectacles looks out of an open window. This figure is of the type of Rembrandt's mother as we know her in his etchings. On the left, over a balustrade, is seen a garden. Of good quality, very warm in tone.

Signed in full on the right at foot, and dated 1654; panel, 28 inches by 20½ inches.

Exhibited at Worms, 1902, No. 559.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 263.

In the collection of Freiherr von Heyl zu Herrnsheim, Worms.

68*a*. **A Lace-Maker.**

Sale.—P. van den Santheuvel and J. van Strij, Dordrecht, April 24, 1816, No. 31.

69. **A Woman sewing.**—She sits in a room; on the floor near her is a dog. In another room is another woman. Strong.

Panel, 22 inches by 26 inches.

Sale.—Amsterdam, July 16, 1819, No. 101 (155 florins, Dupré).

69*a*. **A Woman sewing.**—She sits in a room, with a basket at her side. A fine effect.

17 inches by 14 inches.

Sale.—Amsterdam, November 16, 1819, No. 46 (34 florins 10, Lamberts).

69*b*. **An Old Lace-Maker.**—She sits in a comfortable room, making lace by lamplight. There is a child in a cradle. In the foreground is a fire. Finely painted and very effective.

Panel, 21½ inches by 17 inches.

Sale.—Amsterdam, October 30, 1823, No. 168 (11 florins, Gruijter).

70. **An Old Lace-Maker.**—In a room with old furniture.
Panel, 24 inches by 29 inches.

Sales.—Van Roothaan, Amsterdam, March 29, 1826, No, 54 (105 florins, De Vries for De Leone).
Amsterdam, November 20, 1826, No. 12 (24 florins 15).

70*a*. **A Lace-Maker.**—She sits at work in the foreground of an old-fashioned room. At the fireside beyond, a man sits eating. Well handled.
Panel, 20 inches by 17½ inches.

Sale.—Amsterdam, November 26, 1827, No. 37.

70*b*. **A Lace-Maker.**—She sits in a room, with a child on a chair at her side. A pig's carcase hangs on a ladder.
Panel, 23½ inches by 29½ inches.

Sale.—Amsterdam, May 14, 1832, No 53 (66 florins, Gruijter).

71. **An Old Lace-Maker.** Sm. Suppl. 7.—An old woman with spectacles, facing the spectator, sits making lace. She wears a black jacket with scarlet sleeves. Over her head hangs a basket of eggs. On a dresser at the side is some crockery. "A masterly production but a little darkened by time" (Sm.).
Panel, 15½ inches by 13½ inches.

Sale.—London, 1836 (£69 : 6s.).

71*a*. **A Girl knitting Stockings.**—She is seated. Excellent in tone and treatment.
Panel, 10½ inches by 4½ inches.

Sale.—J. Bleuland, Utrecht, May 6, 1839, No. 206 (300 florins, Chaplin).

72. **An Old Woman winding Yarn.**—She has a wrinkled face and sits on a wooden chair. She has laid the winder on a stool while she warms her stiff fingers over a charcoal pan in her lap. Her head is enveloped in a white kerchief. She wears a brown woollen dress, showing the broad collar of the chemisette, and a greenish apron. Very much in the style of Rembrandt, under whose name it was bought.
Panel, 15½ inches by 11½ inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 131 (35 scudi).

72*a*. **A Young Lace-Maker.**—She sits at work by a window.
Panel, 12 inches by 10 inches.

In the collection of J. P. Weyer, Cologne, 1852 (Parthey, ii. 66).

73. **A Girl spinning.**—She sits in a humble room, lighted by the setting sun through a broad window with small panes. A dog sleeps on a stool at her side. A cavalier in a cloak leaves the room and goes out into the street. The whole effect recalls Pieter de Hooch.

Sale.—Bertrand, Paris, November 13, 1855, No. 119.

74. **A Lace-Maker.**—She sits, with a lace-pillow on her lap, in a room with a window. She converses with a young peasant outside, who

leans on the window-sill. She wears a red skirt, a white bodice, and a white apron. The man has a broad-brimmed felt hat, and a brown costume with red ribbons on the shoulders.

Canvas, 18 inches by 14 inches.

Sale.—Ridder de Coninck de Merckem, Ghent, August 4, 1856, No. 47.

75. **A Young Lace-Maker.** Sm. Suppl. 13.—She wears a red dress and white apron, and sits at a window which lights the room. Beside her, her little child, in a yellow frock, plays in a wooden chair. To the right is a table with a red cover, on which is an earthenware pot.

Signed in full in large antique letters ; canvas, 17½ inches by 20 inches according to Sm. and Waagen, but 33½ inches by 30½ inches according to the Manchester Catalogue.

Exhibited in Manchester, 1857, No. 1050.

In the collection of H. Labouchère, London, 1842 (Sm.) and 1854 (Waagen, ii. 421).

76. **A Girl sewing.** Sm. Suppl. 20.—She wears a black skirt, and a brown dress with a close-fitting collar. She sits with a cushion in her lap, sewing a piece of linen. To the left is a basket ; to the right are a foot-warmer and a wooden bench, on which a cat lies asleep on a cushion. An open window with small panes to the left lets in the light.

Panel, 20½ inches by 17½ inches.

In the collection of D. van der Schrieck, Louvain, 1842 (Sm.).

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861 (2200 francs, Allard of Douai).

77. **An Old Woman at her Spinning-Wheel.**—She wears a white cap and spectacles, and is busy disentangling the flax on the spool. Beside her, a girl with a cushion on her lap is sewing. In the background is a staircase leading to an upper story. At the side is an alcove with a bed ; on the extreme left is the fireplace with tongs and a charcoal pan. On a wooden chest to the right are a dish, a napkin, and a pewter pot. On the floor are kitchen utensils.

Panel, 21½ inches by 26 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 45 (1200 francs, Maskens).

77*a*. **A Lace-Maker.**—She sits in a room. A young man-servant, holding a jug, goes out.

Canvas, 19½ inches by 15 inches.

Sale.—Breb——, Paris, March 26, 1866, No. 24.

77*b*. **A Girl knitting Stockings.**—She sits knitting a stocking at a table with a red cover, on which lies another stocking. Her face is turned to the spectator. She wears a white cap with broad edges, a striped grey skirt trimmed with red ribbons, and a white apron.

Oval panel, 10½ inches by 8 inches.

Sale.—L. Cottreau, Paris, May 30, 1870, No. 5.

77*c*. **A Girl sewing.**—At her side is a basket of washing. An excellent picture.

Panel, 11 inches by 8½ inches.

Sale.—G. van der Voort, Amsterdam, March 13, 1877, No. 18 (120 florins, Goudstikker).

77*d*. **An Old Woman at her Spinning-Wheel.**—At her feet are kitchen utensils, a dog, and a cat.

Panel, 20½ inches by 24½ inches.

Sale.—P. Methorst the elder and others, Amsterdam, March 14, 1882, No. 51.

77*e*. **A Woman at her Spinning-Wheel.**—In a room.

Canvas, 20½ inches by 25½ inches.

Sale.—H. W. F. van Panhuys and others, Amsterdam, September 26, 1882, No. 55.

77*f*. **An Old Woman with her Distaff.**—Three-quarter length; life size. She has a little dog in her lap.

Canvas, 40 inches by 33½ inches.

Sale.—J. Durlacher, Frankfort-on-Main, February 26, 1907, No. 88.

78. **A WOMAN WITH A LACE-PILLOW ON HER LAP.**—She is seated, wearing a red and white dress. Beside her, to the right, is a child in a little chair. To the left is a window. On a row of nails above the woman's head hang pans and other objects.

Panel, 21½ inches by 17 inches.

In the collection of J. Walter, Bearwood.

Sale.—A. F. Walter, London, June 20, 1913, No. 127 (£273, A. Preyer and J. Goudstikker).

79. **AN OLD MAN GIVING AN ALMS TO A BEGGAR-BOY.**—The old man, with a white beard and a large cap, stands in a doorway, leaning over the closed half-door; he holds his purse in his left hand, and with his right places a coin in the hat which a ragged youth holds out to him. A little dog barks at the beggar. In the left distance is a canal with a drawbridge. Above it is a patch of cloudy sky.

Signed in full, and dated 1656; canvas, 32½ inches by 26 inches.

Sales.—Neven, Cologne, March 17, 1879, No. 126.
Petit, Amsterdam, June 19, 1913, No. 39.

In the possession of J. Goudstikker, Amsterdam.

80. **A Poor Boy asking Alms of a Lady.** Sm. 17.—The lady, elegantly dressed, stands in the street on the step of a house, with a little dog in her arms. She has apparently just returned from market with her maid-servant, who rings the bell. "An excellent picture, painted with unusual care, and exceedingly effective" (Sm.). [Cf. 37.]

Signed, and dated 1659; panel, about 31 inches by 24 inches.

Exhibited in the British Institution, London, 1828, No. 130.

In the collection of William Wells, Redleaf, 1833 (Sm.).

Sale.—W. Wells of Redleaf, May 12, 1848 (£509, P. Norton).

80*a*. **A Naval Officer.**—He is taking leave before embarking.

Canvas, 32½ inches by 48 inches.

Sale.—Amsterdam, December 17, 1832, No. 44 (22 florins, Singer).

80*b*. **A Messenger bringing a Letter.**—He comes into a room where four persons sit or stand round the fireside. On the right is a view into a second room where several persons are assembled round a table.

Panel, 9½ inches by 13 inches.

Sale.—L. von Lilienthal and others, Cologne, December 21, 1893, No. 309.

81. **A WOMAN BESIDE HER CHILD'S CRADLE.** Sm. 20.—She sits to the right of it, and with her right hand pulls back the cover of the cradle. An open book lies in her lap. A red cover is spread on the cradle. In the background is a dresser with crockery. In the right foreground is a curtain. Of good quality.

Canvas, 13½ inches by 11½ inches.

Exhibited at the British Institution, London, 1824, No. 115; in Berlin, 1906, No. 78.

In the collection of P. Rainier, 1833 (Sm.).

Sale.—P. Rainier, London, 1845 (£102 : 18s., Nieuwenhuys).

In the possession of P. and D. Colnaghi, London.

In the collection of Oscar Huldschinsky, Berlin, 1909 catalogue, No. 17.

82. **A WOMAN GIVING HER CHILD THE BREAST.**—She sits in the middle of a room. On the floor to the right is a cradle with a cushion on it. Of very good quality.

Traces of a signature are on the foot-warmer; panel, 21½ inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1890, No. 101; at the Burlington Fine Arts Club, London, 1900, No. 25; at the Whitechapel Art Gallery, 1904, No. 145; in Berlin, 1914, No. 87.

In the possession of E. Warneck, Paris.

In the collection of Mrs. Joseph, London, sold as a whole in 1911.

In the possession of P. and D. Colnaghi, London.

In the collection of Marcus Kappel, Berlin, 1914 catalogue, No. 15.

83. **A LITTLE GIRL EATING BROTH BESIDE A CRADLE.** Sm. Suppl. 18.—A baby sleeps in the cradle, which has a red cover. The little girl raises her spoon to her mouth. She wears a yellow frock and white kerchief, and a red cap. In the right corner is a cat. The floor is red. In the background is a window partly covered with a curtain. The different red tones are very harmoniously blended. Especially fine and warm in colour and tone.

Signed in full; panel, 13 inches by 10 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 141; at the Burlington Fine Arts Club, London, 1900, No. 52.

In the collection of the Marquess of Lansdowne, Bowood; it was there in 1842 (Sm.).

84. **A MOTHER WITH A CHILD AT HER BREAST.** Sm. 4.—She sits in the centre of a room, under a vaulted ceiling, with a wall behind her. She faces the spectator, but is inclined to the right.

Her left foot is on a foot-warmer. She holds her child at her breast with her left arm. To the right is the cradle; in front of it to the left a girl, seen from the back in a three-quarter view to the right, kneels, holding out a cloth; to the left is a basket with a handle. On the wall is a map.

Signed, and dated 1655; panel, 29½ inches by 22½ inches.

Exhibited with the M. von Nemes collection in Budapest, 1910, No. 45.

Sales.—C. A. de Calonne of Paris, London, March 23, 1795 (£74 : 11s.); *see* Buchanan, i. 235.

A. Hope, London, June 30, 1894, No. 50 (£315).

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1895, No. 21.

In the collection of A. Schloss, Paris.

In the collection of Marczell von Nemes, Budapest; not in the catalogue of the sale in Paris, June 17, 1913.

85. **TWO WOMEN WITH A CHILD (or, The Lucky Child).**—In front of a dark background sits a woman, facing the spectator; she wears a North Holland costume and a white cap. She holds on her lap a golden-haired child, dressed in a kind of dark cloak trimmed with fur, which shows the white shirt at the throat and the short stockings; over the child's right shoulder hangs a gold chain with a medallion. The child stretches out the left hand with an apple to show to a maid-servant standing behind and bending over. Life-size figures. One of the master's best pictures. Described by Sm. as a Rembrandt, 147.

Panel, 43 inches by 32 inches.

Etched by E. Bocourt.

Sale.—Prince P. Demidoff, San Donato, March 15, 1880, No. 1150.

In the collection of Baron Edouard de Rothschild, Ferrières.

86. **A MOTHER WITH TWO CHILDREN.**—In a room. She wears a purple bodice, a yellow skirt, and a white kerchief, and has a string of pearls round her neck; she sits on the left, turned to the front and looking at the spectator. On her lap is a lace-pillow. She holds up a rod in her left hand; with her right hand she fondles the chin of a little child who leans back against her knee, holding her right hand in his and smiling at the spectator. To the right, beside the mother, is a little boy, facing the spectator; he rubs a tear from his left eye with his left hand. In the right foreground is an arm-chair upholstered in green velvet, on which is a flat basket of eggs. On the back wall is a picture, partly covered to the right by a curtain. The composition of the figures is somewhat curious in the left bottom corner.

23½ inches by 19 inches.

Sales.—Verschuer and others, Amsterdam, November 26, 1901, No. 433*k* (2700 florins, Steemann of The Hague).

Van den Berch van Heemsteede and others, Amsterdam, July 7, 1903, No. 81 (2150 florins).

In the collection of I. S. B. D. van den Berch van Heemsteede, The Hague.

87. **THE CRADLE.** Sm. 23, and Suppl. 19.—A little girl rocks a baby to sleep in a cradle. On a table to the right, covered with an Eastern carpet, are an open book and a jug.

Signed with the monogram on the table-cover; panel, 15½ inches by 12½ inches.

Exhibited in the British Institution, London, 1828, No. 88.

In the collection of Charles Long, Lord Farnborough, 1833 (Sm.); bequeathed in 1838 to the National Gallery.

In the National Gallery, London, 1911 catalogue, No. 153.

88. **A WOMAN DOING A CHILD'S HAIR.**—She wears a black dress with green and red sleeves. The child stands before her. To the right are two other children, one of them in an infant's chair decorated with figures; in front of them are a dog and a cat. At the back is a chair with clothes on it. On the wall are kitchen utensils.

Panel, 24 inches by 18½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 90.

Sales.—H. A. J. Munro of Novar, London, June 1, 1878, No. 59 (£472 : 10s., Colnaghi).

A. Levy, London, May 3, 1884 (£320 : 5s.); *see* W. Roberts, *Memorials of Christie's*, i. 253.

In the collection of the late Sir William Agnew, London.

89. **A YOUNG WOMAN WITH A CHILD RIDING ON A GOAT.**—With two young girls. The child, inclined to the left, sits on the goat and is held by the woman who is behind; she wears a sort of turban. Behind, to the right, is a girl in profile to the right. In the left foreground the other girl crouches on the ground, turning her head to the right; she wears a brown dress cut low at the throat to show the white chemisette, and has a dagger in her girdle. In the right background are bushes. Described by Sm. as a Rembrandt, 175. [Cf. 95.]

A false signature on the left at foot of "Rembrandt"; canvas, 52 inches by 43 inches.

Sales.—W. Valkenier, Amsterdam, August 31, 1796 (1413 florins).

J. A. Brentano, Amsterdam, 1822 (3205 florins).

Nieuwenhuys, London, May 10, 1833 (£640 : 10s.).

In the collection of Baron J. Rothschild, London, 1836 (Sm.).

In the possession of the London dealer Davies.

In the collection of the late J. Pierpont Morgan, New York.

90. **THE NAUGHTY DRUMMER.**—A young woman sits, facing the spectator, by a window to the left of a room. She has a sewing-cushion on her lap and a needle in her right hand. With a rod in her left hand she threatens a little drummer at whom she is looking. The little boy stands by a table to the right, wearing a broad-brimmed felt hat; a drum hangs from a cord round his right shoulder. He holds up in his right hand a drum-stick; he rubs his left eye with the back of his left hand. A child lies asleep in a cradle in front of the woman; beside her to the right is a basket. On the wall above her hangs a mirror in which is reflected the painter at his easel; to the right of it is a map. Through the window one sees the town. [Cf. 549, 128.]

Canvas, 24½ inches by 26 inches.

Exhibited at Utrecht, 1894, No. 380.

In the collection of the Grand Duchess Sophie of Saxe-Weimar, by birth a Princess of the Netherlands, at The Hague.

In the Grand Ducal collection at the Palace, Weimar.

90*a*. **A Child being fed with Broth.**

Sale.—P. van den Santheuvel and J. van Strij, Dordrecht, April 24, 1816, No. 32.

91. **A Little Girl rocking a Child in a Cradle.** Sm. 6.—Near her is a table covered with a carpet. [Regarded by Sm. as a pendant to 46.]

Panel, 19 inches by 17½ inches.

Sales.—F. Tronchin des Délices of Geneva, Paris, March 22, 1801 (255 francs).

Ralph Bernal, London, 1824 (£73 : 10s.).

91*a*. **A Boy beside the Bed of a Sleeping Child.** — He fears to waken it. Well painted.

Canvas.

Sale.—Amsterdam, August 2, 1828, No. 74 (11 florins 10, Campen).

91*b*. **A Mother with Two Children.**—She sits in a room, with one child on her lap. A cat watches her. The other child holds a bird. An attractive composition.

Sale.—Paris, March 4, 1845, No. 52 (453 francs).

91*c*. **A Lady with a Child on her Lap.**—Another child standing beside her offers it a doll.

Canvas, 54½ inches by 42 inches.

Sale.—F. G., Baron van Lynden of Hemmen, and others, Amsterdam, November 10, 1846, No. 71 (10 florins, Grevis).

91*d*. **A Woman seated by a Cradle.**—One child lies in the cradle. Another is reading. Enlarged at a later date and repainted.

In the collection of A. MacLellan, Glasgow, 1854 (Waagen, iii. 290); not to be traced in the Glasgow Art Gallery, to which the collection passed.

92. **A Young Woman giving her Child the Breast.**—She sits by a cradle, holding the child on her lap; she turns her back to the fire blazing in the hearth. There is a cupboard in the room; to the right is a blue vase of Chinese porcelain, to the left is a chair before the fire.

Panel, 24½ inches by 22 inches.

Sale.—Piérard of Valenciennes, Paris, March 20, 1860, No. 39 (510 francs).

92*a*. **A Nurse and Child.**

Exhibited in Leeds, 1868, No. 823.

Then in the collection of J. Heywood Hawkins, London.

92*b*. **A Mother giving her Child the Breast.** — Near her are three little girls. The eldest holds a cat; the second is making lace; the youngest is eating. In front is a cradle. Near a bed in the background hang some jugs.

In the Hermitage, Petrograd, is a similar subject (HdG. 97), save that the youngest child is asleep. It does not appear from the brief description of the picture whether it also included the following, as in the Hermitage picture. The cradle has a coloured cover; the lace-maker is seated; to the left is an open window, lighting the room; at the back is a cupboard with three plates of Delft ware. The Hermitage picture was sometimes called a Netscher and sometimes a Maes, and is in the author's view most probably by Netscher. It might also be a copy of this picture, if this was a genuine Maes.

Sale.—De Saint-Remy, Paris, April 26, 1870, No. 99.

92*c*. **The Nurse.**

Sale.—Antwerp, January 28, 1871, No. 122.

93. **A Mother hushing her Child.**—A young woman, in a red skirt, black jacket, and white cap, holds a child in her arms and gives it the breast. In front is a cradle. At the back are the fireplace, a bed, and a door leading to another room. On the wall are plates and pictures.

Panel, 14 inches by 11 inches.

Sale.—Baron E. de Beurnonville, Paris, May 9, 1881, No. 361 (800 francs).

94. **A Woman seated with a Child.**—In a barn-like room with various utensils.

Signed, "Maes 1690"; canvas, 18 inches by 23 inches.

Sales.—Wyl von Wymetal and others, Cologne, June 14, 1895, No. 146.
Plasman and others, Cologne, December 18, 1896, No. 71.

94*a*. **A Nurse and Child.**—In a room. Probably not genuine, judging from the low price.

18½ inches by 23½ inches.

Sale.—Miller, London, May 13, 1899, No. 66 (£19).

94*b*. **A Dutch Peasant-Woman with a Child.**—The child is on her right arm. In the left hand she holds a copper kettle. Full length, facing the spectator.

Canvas, 24 inches by 18½ inches.

Sale.—Dr. Gross and others, Cologne, December 2, 1901, No. 51.

94*c*. **A Peasant-Woman and two Children.**—Before the fire in a room.

Panel, 21 inches by 16 inches.

Sale.—London, March 14, 1903, No. 29.

94*d*. **Interior with a Woman suckling her Child.**

Panel, 32 inches by 27 inches.

Sale.—Cunliffe, London, May 9, 1903, No. 113.

94*e*. **A Woman suckling her Child.**—She sits at a table in a room, near a high chimney-piece with a blazing fire. The child lies in her lap. In the background is a man reading.

Canvas, 30 inches by 25 inches.

Sale.—Jos. Metz and Jos. Montag, Cologne, December 19, 1904, No. 36.

95. **TWO CHILDREN BLOWING BUBBLES.**—One child has fair curls tied with a blue ribbon in which are red and blue stones. She wears a red jacket, and has before her a little bowl of soapy water; she looks up to the right at a bubble. The other child, a boy, who is also blowing bubbles, has a wreath of green with red and yellow flowers on his hair. Below, to the right, is a pan with smoking embers. In front, gold and silver coins lie on a rustic bench. In the background is dark foliage.

Formerly regarded as by F. Bol. But when it was cleaned, there appeared the genuine signature of N. Maes, with the motto "Vanitas vanitatum omnia vanitas." Very closely related to 89 (Pierpont Morgan).

Signed in full; canvas, 44 inches by 36 inches.

In the possession of Asscher and Koetzer, Amsterdam.

96. **Naked Children playing with a Goat.**—In a landscape. It is attributed to Rembrandt, but seems to the author to be by Maes.

In the Cavens collection, Brussels.

97. **FIVE BOYS BATHING.**—They are in a boat on a lake. One of them, with his back to us, tries to clamber into the boat; his right leg is still in the water. Behind him another boy jumps into the water. Farther to the left a boy with a grey hat sits on the edge of the boat, smiling at the spectator. Behind him another boy pulls off his shirt. Behind this one, again, stands another, naked, with his right hand in his hair, looking into the water. In front of him to the left, a spaniel looks at a boy in the left foreground who lies face down on a floating log. To the right a boy swims on his back. Above him is a windmill. In the boat in the right foreground are clothes and a hat. The water reflects the dark sky.

Canvas, 28 inches by 36 inches—according to A. Dayot's book on the exhibition, No. 87; but 41½ inches by 48½ inches according to the catalogue of the exhibition, No. 82.

Exhibited in Paris, 1911, No. 82.
In the possession of Forbes and Paterson, London, about 1903.
In the possession of Fred. Muller and Co., Amsterdam.
In the collection of Baron von Schlichting, Paris.

97*a*. **A Boy blowing Bubbles.**—A girl tries to drive him away with a hat. Broad and true to life.

Canvas, 28 inches by 32½ inches.

Sale.—A. J. Brandt and D. Kerkhoff, Amsterdam, October 29, 1821, No. 101 (22 florins, Engesmet).

98. **A Boy blowing Bubbles.**—On a table before him are gold and silver cups. Of the best period.

Panel, 6½ inches by 4½ inches.

Sale.—The widow of P. J. van Oosthuijse van Rijsenburg, born M. de Jongh, The Hague, October 18, 1847, No. 42.

98*a*. **A Fair-haired Boy blowing Bubbles.**—On a terrace in a park. He is in old-fashioned dress.

43 inches by 38 inches.

Sale.—Von Schaufs-Kempfenhausen, Cologne, April 29, 1901, No. 66.

98*b*. **Blind Man's Buff.**—In a landscape.

Canvas, 29 inches by 24½ inches.

Sale.—A. von Keller and others, Frankfort-on-Main, May 17, 1904, No. 45.

99. **AN OLD WOMAN DOZING OVER HER BOOK.**—She is in black with a white cap. She sits on a chair facing the spectator. Her spectacles are in her right hand, which rests on a Bible in her lap. Her head rests on her left hand; her elbow is on the table with a red cover beside her. On the table are a lace-pillow and a Bible open at the book of Amos. On a shelf on the wall are a jug and a candlestick with a candle in it.

Canvas, 54 inches by 41½ inches.

Acquired from Gauchez, Paris, 1885, for the Museum (for 66,000 francs).
In the Brussels Museum, 1908 catalogue, No. 279.

100. **THE IDLE SERVANT.** Sm. 16.—She sits, facing the spectator, in front of a cupboard to the right of a kitchen. She leans her head on her left hand. Before her are all kinds of kitchen utensils. Beside her to the left stands a young woman, with a beer-jug in her right hand, who points to the maid and smiles at the spectator. On the cupboard a cat gnaws a trussed duck. In the left background, steps lead up to another room in which two women and a man sit at table. At the back of this room is seen the left side of a window; on the wall to the left of it hangs a map.

Signed in full on the right at foot, and dated 1655; panel, 27½ inches by 21 inches.

In the possession of Sm., who imported it into England (and valued it in 1833 at £315).
In the collection of Richard Simmons, 1833 (Sm.); bequeathed in 1846 to the National Gallery.
In the National Gallery, London, 1911 catalogue, No. 217.

101. **A WOMAN DOZING OVER HER APPLES.**—She rests her head on a red cushion placed on the top of a cradle, in which a child lies asleep. She wears a dress of brownish red and greenish blue, and a white cap; a knife is in her right hand, which lies in her lap with some apples. Through a window at the back are seen some house-roofs and a church-tower; to the right of it is a chair. To the left, near the woman, is a table; on the wall above it hang two stoneware jugs. In front of her are a brass pail and an earthenware sieve.

Signed in full in the left foreground, and dated 1655; panel, 18½ inches by 23 inches.

Sale.—Henry Arteria, London, April 24, 1850, No. 56 (£73 : 10s.).
In the collection of Sir Thomas Baring, London.

In the collection of the Earl of Northbrook, London, 1889 catalogue, No. 70.

102. **A MAN ASLEEP.** Sm. 14.—With a girl picking his pocket. In a room paved with stone flags. To the right of a table with a cloth, he sits in an arm-chair in profile to the left. He wears a dark brown costume and a broad-brimmed black hat. He leans his right elbow on the table and holds his hat in one hand. On the table are a goblet, a charcoal pan, an earthenware jug, a clay pipe, a sheet of paper, and two pipe-lighters. Behind him, a laughing girl bends over him and puts her left hand into his pocket; she holds up her right hand with the forefinger raised. [Possibly identical with 104*a*.]

Signed in full on the right at foot; panel—canvas, according to Sm.—14 inches by 12 inches.

In the collection of Prince Eugene of Savoy, Munich; *see Art Sales*, ii. 306-7.

Sales.—Lord Radstock, London, May 12, 1826 (£111 : 6s.).
J. Backer, London, 1855 (£279, Nieuwenhuys).
In the collection of Lord Penrhyn, Penrhyn Castle, No. 37.

103. **A Woman asleep.**—She sits in a room by a cradle in which lies a child. In front of her are household utensils. Strong and finished in style.

Panel, 19 inches by 23½ inches.

Sales.—L. de Moni, Leyden, April 13, 1772, No. 47 (28 florins 10, Clignet).
Nicolaes de Bruyn, Leyden, May 10, 1774, No. 60.

104. **A Maid-Servant asleep.**—She is surprised by a young lady in a very rich black velvet gown trimmed with fur and a yellow silk skirt, the folds of which she has caught up in her right hand. The lady very cautiously descends the steps on the left. The maid sits on a chair in front of her work. At the top of the steps, through a door, is a room in which a man sits on a crimson velvet chair, writing at his desk; above the desk are two book-shelves with manuscripts and bundles of papers. The stairs lead to a hall on the floor of which the lady sets her red shoe. From the ceiling hangs a golden bronze chandelier. The hall leads on the right to rooms which are seen through the open door, and at the back to the well-lighted kitchen with the sleeping maid. She leans against a cupboard near a window with small panes. By the wall to the right is a sideboard with china; above two plain chairs hang pictures in gold and black frames.

Panel, 34½ inches by 28 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 47 (500 francs, Huysner).

104*a*. **A Man asleep.**—[Possibly identical with 102.]

Exhibited at the British Institution, London, 1863, No. 76.
Then in the collection of J. T. Dorington.

104*b*. **A Merchant resting.**

Panel, 19½ inches by 27½ inches.

Sale.—Hawkins, London, March 26, 1904, No. 182.

104*c*. **An Old Woman eating out of a Pan.**—She sits in a kitchen. Various accessories. Broad and powerful.

Panel, 17 inches by 19½ inches.

Sale.—F. J. Mensart and others, Amsterdam, September 2, 1824, No. 100 (45 florins, J. de Vries).

104*d*. **A Child eating.**—Seated in a baby-chair, with a gauffre in its hand. A cat sits near. Naively rendered.

Canvas.

Sale.—Amsterdam, August 15, 1825, No. 253 (13 florins 10, Vlijmer).

105. **A Peasant Family at Table.**—In an old Dutch kitchen. A young man brings in a dish of meat. A maid-servant is busy at the fire in the open hearth.

Canvas, 28 inches by 32½ inches.

Sale.—Frantzen and others, Cologne, December 20, 1900, No. 220.

106. **A Woman holding a Glass and a Lemon.**—A child at her side grasps at the fruit. She wears an old Dutch dress and sits at a table with a green cover. Broad in style.

Canvas, 18½ inches by 14 inches.

Sale.—J. de Vos, Amsterdam, July 2, 1833, No. 25.

106*a*. **An Old Man drinking.**—In a room. Unusually well painted.

Sale.—A. Greidanus and others, Alkmaar, August 19, 1834, No. 132.

107. **A Merry Youth.**—He sits on a chair, holding a pipe and a pewter pot. Well handled and good in colour.

Canvas, 19½ inches by 16 inches.

Sale.—Amsterdam, August 20, 1856, No. 99.

107*a*. **An Old Woman with a Pipe in her Mouth.**—Seated in a room.

Signed; panel, 19 inches by 15½ inches.

Sale.—Amsterdam, August 20, 1856, No. 101.

107*b*. **A Woman smoking.**

Signed in full; a small picture.

Sales.—Amsterdam, February 18, 1875, No. 243.
W. Benkman and others, Amsterdam, October 5, 1875, No. 100.

108. **An Old Woman drinking.**—She sits at a table, with a jug in her right hand and a glass in her left.

Panel, 8 inches by 6 inches.

Sale.—Neven, Cologne, March 17, 1879, No. 128.

108*a*. **A Musical Party.**

28 inches by 23 inches.

Sale.—M. ten Hove and J. A. Tourton, Amsterdam, April 8, 1760, No. 56 (13 florins 5, Gaarnegroot).

108*b*. **A Lady playing the Guitar.**

Sale.—B. Clijnhengst, Haarlem, November 30, 1779, No. 45.

108*c*. **A Music-Lesson.**
12½ inches by 12 inches.

Sale.—London, July 20, 1906, No. 71.

109. **The Card-Players.**—A young man and a girl are playing cards at a small table with a brown cloth. He wears a black velvet costume, embroidered with gold. He has just played and looks expectantly at the spectator. She is in profile to the left, and wears a scarlet gown slashed at the elbows, ear-rings, a gold chain, a pearl necklace, and pearls in her brown hair. She holds the cards high before her face and is about to play one with her right hand. Life-size figures, almost full length. A dark olive-brown background. The attribution to Maes does not quite convince the author, but he knows of no other name.

Canvas, 48 inches by 40 inches.

Exhibited at the Royal Academy Winter Exhibition, 1886, No. 85.

In the collection of Lord Monson [about 1800]; *see* W. Roberts, *Memorials of Christie's*, ii. 133.

Sale.—Viscount Oxenbridge of Gatton Park, London, May 12, 1888 (£1375 : 10s., National Gallery).

In the National Gallery, London, 1911 catalogue, No. 1247.

109*a*. **Soldiers playing Cards.**—With peasant women in a guard-room.

Canvas, 26 inches by 21½ inches.

Sale.—Vienna, December 14, 1870, No. 120.

109*b*. **Two Women conversing.**—Very spirited.

In the collection of Lord Northwick, Thirlestane House, Cheltenham, 1854 (Waagen, iii. 207).

110. **A GIRL MEDITATING AT A WINDOW** (officially catalogued as **Dreaming**).—The window is wide open. The girl leans her left elbow on a cushion on the window-sill, and holds her chin with her left hand. She wears a brown dress with a red skirt and a red cap. To the left of the window and below it are the branches of an apricot tree with fruit. A masterpiece of truth to nature, grace, and colour.

Signed in full below the window; canvas, 48½ inches by 38 inches.

Engraved by J. P. Lange.

Bought in the province of Groningen in 1829 for the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1502.

111. **A BOY LOOKING OUT OF WINDOW.**—He is seen in full face, at half-length, in the stone frame of the window. His fore-

arms rest on the sill, with the left hand on the right. He looks at the spectator. He has a red costume, showing the white shirt at the throat. On his breast he wears a gold medallion hanging on a chain. Round his left wrist is wound a striped cloth, one end of which passes through the right hand and hangs over the window-sill, while the other end disappears behind the neck. On his head is a black hat adorned with pearls. The sitter reminds one of the "Titus van Rijn" by Rembrandt, 702 (Crawford), painted in 1655.

Canvas, 16½ inches by 14 inches.

In the collection of P. von Semeonoff, Petrograd, 1906 catalogue, No. 278; acquired in 1914 for the Hermitage.

In the Hermitage Palace, Petrograd.

112. **A Boy leaning over a Balustrade.**—Three-quarter length, seen in full face. The right forearm rests on the wooden balustrade which goes across the picture, almost half-way up; the left arm hangs over it, with the gloves in the hand. The boy has curly hair and wears a broad-brimmed felt hat. His red coat is made like a cloak, fitting rather closely. From under the sleeves, which reach the elbows, come tighter sleeves with trimming. He has a plain white linen collar and wristbands; round his neck hangs a long thick gold chain with a medal. He looks with a smile at the spectator. Dark background. Similar to 111 (Hermitage). The attribution to Maes may very well be right, to judge from the photograph. Painted about 1650, according to J. von Schmidt.

Exhibited in the "Starye Gody" exhibition, Petrograd, 1908, No. 398.

In the collection of Countess W. A. Sollokub, Petrograd.

112*a*. **A Girl looking through a Window.**—Round the window are exquisite flowers.

Canvas, 33½ inches by 32 inches—or 46 inches by 32 inches.

Sale.—Amsterdam, December 20, 1858, No. 40 (70 florins, Dirksen).

113. **A YOUNG WOMAN AT THE HOUSE-DOOR.**—She leans on the lower half of the door. She makes a gesture with her right hand as if she is speaking to some one. She wears a white bodice and red skirt. Of the first period.

Panel, 10 inches by 9 inches.

Sale.—Van Reenen and others, Amsterdam, November 14, 1893, No. 730.

In the collection of Madame E. A. C. J. Repelaer, born Van der Vliet, Zeist.

114. **AN OLD WOMAN SAYING GRACE.** Sm. Suppl. 17.—She sits in an arm-chair, facing the spectator. She wears a white cap and a costume of black and red. Her hands are clasped and she prays with lips parted. Before her is a table with a white cloth; on it are a dish of fish, cheese, a knife, bread, a jug, a saucer, and a bowl. In the right foreground a cat puts its right paw on the cloth. To the right, in a recess in the wall, are a book, a sand-glass, a bottle, a candle-stick, and another book which is open; below hangs a bunch of keys. Three-quarter length; life size. The red is very effective against the black.

Signed to the right on the table-cloth; canvas, 53 inches by 44½ inches.

Engraved by C. E. Taurel and Henriette de Vries.

In the collection of A. Lacoste, Dordrecht; given by him in 1821 to the Felix Meritas society, Amsterdam; [valued by Sm. in 1842 at £400]; given by the society at its dissolution to the city of Amsterdam and lent to the Rijksmuseum from 1889.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1501.

115. **An Old Woman saying Grace.**—She sits in the centre of a room, turned to the front in a three-quarter view to the right. She wears a black jacket with red sleeves, a grey skirt, and a white cap. Her hands are clasped; she looks upward. On her lap are a bowl and a white cloth. Beside her to the right is a table with a napkin, a plate, a knife, bread, cheese, and a greyish-blue earthenware jug. On the floor in the right foreground is a kettle. In the left foreground are a cat and a slipper. In the right background is the fireplace; to the left is a cupboard. Near it on the wall is a drawing; in front of it is a distaff. It may be genuine; the date is suspicious, as Maes was born in 1632.

Signed in full, and dated 1648; panel, 22 inches by 16 inches.

In the Van den Blick collection, Dordrecht.

Sale.—Héris of Brussels, Paris, March 25, 1841, No. 24 (2350 francs); *see* C. Blanc, ii. 442.

In the La Caze collection, Paris.

In the Louvre, Paris, 1907 catalogue, No. 2454.

115*a*. **A Poor Woman praying.**—Half-length, with clasped hands. Panel, 10½ inches by 9½ inches.

Sale.—Cardinal Fesch, Rome, March 17, 1845, No. 130 (70 scudi).

116. **An Old Woman interrupting her Prayers.**—She kneels in profile to the left at a fald-stool and looks out of the window. She wears a band on her head and a white cap with fringes, a ruff, a red bodice, and a fur-trimmed jacket. The light falls full on the figure and hands; the rest is in half-shadow.

Panel, 22½ inches by 18½ inches.

Sale.—Prince P. Demidoff, San Donato, March 15, 1880, No. 1102.

116*a*. **An Old Woman praying.**—Half-length. She clasps her hands. Her head is wrapped in a dark kerchief.

Canvas on panel, 8 inches by 6½ inches.

Sale.—H. Emden of Hamburg, Berlin, May 3, 1910, No. 76.

117. **AN OLD WOMAN READING.**—She sits in an arm-chair in front of a pillar to the right of a room. She wears a white cap, a black dress, and a red under-skirt. She leans her head on her left hand, with the elbow on the left arm of the chair. She reads a book held in her right hand. To the left, beside her, is a table with a yellow cover and a green border; on this lie books, a pen, and other objects. To the left near the pillar is a recess in the wall, in which are a cast of the head of the dying

Alexander, a bottle, and a bowl. To the right, below the recess, hangs a key.

Canvas, 27½ inches by 20 inches.

Sale.—Dr. Fraikin, 1858 (3425 francs, for the Brussels Museum).
In the Brussels Museum, 1906 catalogue, No. 280.

118. **An Old Woman reading the Bible.**—She sits in an arm-chair, inclining her head a little to the right and looking at the spectator. She wears a dark red dress trimmed with fur, grey sleeves, and a black cap. She has on her lap a Bible on which she rests her right hand with her eye-glass. Three-quarter length. A good picture of the Rembrandt school, but it is uncertain whether it is by Maes.

Canvas, 42½ inches by 34½ inches.

Engraved in mezzotint by P. Louw, in reverse, as a Rembrandt.
In the Gotha Museum, 1890 catalogue, No. 183.

119. **AN OLD WOMAN READING.** Sm. 19.—She sits at a little window at the side of a homely room. She wears a black jacket with red sleeves and a white cap. On her lap lies a large book; she turns a page. With the other hand she holds her glasses to her eyes. In front of her is a spinning-wheel. There are other accessories.

Canvas, 18½ inches by 23 inches.

Mentioned by Waagen, iv. 162.
Exhibited at the Royal Academy Winter Exhibition, London, 1877, No. 132, and 1891, No. 86.
Sales.—P. van den Santheuvel, Dordrecht, July 23, 1810, No. 35.
P. de Heere de Holy of Dordrecht, Rotterdam, August 31, 1824, No. 11 (911 florins, Nieuwenhuys).
Imported into England by Sm.
In the collection of Abraham Robarts, London, 1833 (Sm.).
In the collection of A. J. Robarts, London.

120. **An Old Woman reading.**—A figure half life-size, slightly inclined to the left. She sits behind a table on which she rests her arms. She wears spectacles, and reads a book which she holds in her hands. She wears a black jacket with an ermine collar. On the table is an Eastern carpet, upon which are three books, two of them bound in black leather and the third in yellow. Grey background.

On the book is the very suspicious signature, "I. L." The picture was formerly ascribed to Jan Lievens. The red, indeed, reminds one strongly of Maes, but the character of the brushwork seems to be earlier.

Panel, 27½ inches by 25½ inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 62.
In the collection of John G. Johnson, Philadelphia, 1913 catalogue, No. 487.

120*a*. **An Old Woman.**—Half-length. She holds an open book.
18 inches by 14 inches.

Sale.—S. B. Bos of Harlingen, Amsterdam, February 21, 1888, No. 85.

121. **LOVERS, WITH A YOUNG WOMAN LISTENING.** Sm. Suppl. 3.—She stands in the centre, on the last of a flight of steps in a Dutch vestibule. She wears a red jacket trimmed with ermine, a green skirt, a white cap, and a white apron, and holds a glass in her left hand. Leaning against a post, she looks at the spectator with a sly smile, holding up her right forefinger, as she listens to her husband who is going with the maid-servant along a passage to the right. A lantern stands at the foot of the steps which lead to a room where several persons sit at a table. To the left is an open door. In the right background is a view of a garden with a house. In the right foreground on a chair lie a cloak, a sword, a hat and gloves; on the wall above is a map. Above, between the arches in the ceiling, is a sculptured head inscribed "Juno." The picture has much of Pieter de Hooch, but the heads are rendered with more truth and care. The contrast between the broken tones and the red is admirable.

Signed in full, and dated 1657; panel, 36 inches by 48 inches.

Exhibited at Amsterdam, 1900, No. 64.

In the Hoofman collection, Haarlem, 1837; sold privately at Amsterdam in 1838 (for 7000 florins) to the Six family.

In the collection of J. Six, Amsterdam.

122. **LOVERS, WITH AN OLD MAN LISTENING.**—He stands to the left on a staircase leading to his study. He holds on to a rope with his left hand; he raises his right hand with outstretched forefinger. He listens to a couple in a room below to the right. In this room by the wall to the right is a sideboard with plates and jugs; a jug stands on the window-sill; to the left, near it, is a cradle. In the centre foreground a broom is leant against the wall; on the stairs is a straw mat; to the left, in front of the stairs, is a chair which is seen only in part. A lantern hangs from the ceiling.

Panel, 28 inches by 20 inches.

Sale.—Prince P. Demidoff, San Donato, March 15, 1880, No. 1060.

In the Boston Museum.

123. **A GIRL WITH TWO MEN IN A CELLAR, WITH A YOUNG WOMAN LISTENING.** Sm. 7.—The woman comes down a winding stair in the centre. She holds on to a rope with her right hand, and lays her left forefinger on her lips. She has a sly smile as she listens to the girl and the two men in the cellar below to the left; one of the men caresses the girl by the light of a lantern. To the right, near the stairs, is a chair with a cat on it. On the wall to the right is a map.

Signed in full on the lowest step, and dated 1655—not 1665, as Sm. and Waagen wrongly state; panel, 29 inches by 23 inches.

A copy was in the sale:—Brunswig and others, Cologne, July 3, 1899, No. 34; another is in the Wesendonck collection, lent to the Bonn Museum, 1914 catalogue, No. 127.

Engraved in the Le Brun Gallery.

Exhibited in the British Institution, London, 1822, No. 6, 1826, No. 138, and 1827, No. 104; in the Royal Academy Winter Exhibition, London, 1877, No. 71, and 1892, No. 85.

Sales.—Dubois, Paris, 1782 (852 francs); *see* C. Blanc, ii. 65.
Hill, London, 1811 (£157 : 10s., Lord Yarmouth for the Prince Regent).

In the Royal collection, Buckingham Palace, London, 1885 catalogue, No. 45.

124. **THE LISTENING HOUSEWIFE.** Sm. Suppl. 11.—There are two couples, one seated in a cellar below to the left, the other at a table in a room, seen at the top of the stairs in the centre of the background. On the table to the right is a cheese. On a chair in the foreground lies a red jacket. [The housewife stands on the stairs, leaning her right elbow on the balustrade with her forefinger to her chin, and holding a Delft jug in her left hand; she is turned three-quarters left, with her head inclined forward in a listening attitude. Above the chair to the right hangs an oval mirror; to the right of it is a cabinet with pilasters, against the corner of which is leant a sword, while on the top is a globe. The room seen behind her through an arched doorway has a large window at the back, with a curtain partly drawn across the upper part, and pictures on the right wall.] One of the finest versions of this subject.

Signed in full on the lowest stair, and dated 1656; canvas, 33 inches by 27½ inches.

Exhibited in Manchester, 1857, No. 1079, by the Rt. Hon. H. Labouchère, afterwards Lord Taunton; at Bethnal Green Museum, London, 1872, No. 226.

In the collection of Madame Hoofman, Haarlem, 1842 (Sm.); bought from it, with other pictures, in 1846, by Nieuwenhuys, and sold to H. Labouchère (for about £800).

In the collection of H. Labouchère, London, 1854 (Waagen, ii. 421) and 1857.

In the collection of the Marquess of Hertford.

In the Wallace Collection, London, 1913 catalogue, No. 224.

125. **LOVERS, WITH A WOMAN LISTENING.** Sm. 8.—She stands in the centre of the hall of a Dutch house, paved with black and white tiles. She comes cautiously, so as not to be heard, down some steps leading to a room at the back. She rests her left hand on the knob of the baluster. She lays her right forefinger on her lips and looks with a smile at the spectator. She wears a black jacket trimmed with white fur, a red skirt, red slippers, a white collar over her shoulders, and a white apron. In front of the stairs lies a round straw mat. Behind the woman, through a half-open door, is a room with book-shelves on the back wall; on the wall below them are papers with the signature. Beneath these on a table are an open book standing on end, with an ink-pot in front and, nearer the front, a document with two seals. To the left, near the woman, in front of the panelled wall, is an arm-chair; in front of it is a desk with an open book; behind it, on the wall, is a map. To the right, near the woman, an open door leads into another room, at the end of which, at a window, are the lovers. The man, standing outside, leans his head and shoulders in at the window. To the left is a table, and in the right foreground is a cradle. Through the window, in the far distance, is seen a windmill. In the right foreground is a broom. [Pendant to 32.]

Signed in full in the centre; canvas, 23 inches by 25 inches.

Exhibited at the British Institution, London, 1821, No. 97; at the Royal Academy Winter Exhibition, London, 1888, No. 52; at the Guildhall Art Gallery, London, 1903, No. 177.

Sales.—Baelemans de Steenwegen, 1816.

Le Rouge, Paris, April 1818 (1600 francs, Féréol Bonnemaison for the Duke of Wellington).

In the collection of the Duke of Wellington, Apsley House, London, 1901 catalogue, No. 60.

126. **LOVERS AT THE LATTICE.**—A girl leans over a lattice under a tree; an elderly and beardless man, standing on the other side, embraces her. His dog is barking on the left near a tree-trunk; the girl's dog sits still in the right foreground. To the left is a cornfield; beyond, over the tree-tops, rises a church-tower. To the right is a canal; a little bridge over it leads to a farm on the left. Red, white, and blue tones predominate. The red of the girl's dress is repeated in the roofs at the back. An early work, about 1655.

A forged signature on the uppermost lath of the lattice; panel, 26 inches by 32½ inches.

In the collection of John G. Johnson, Philadelphia, 1913 catalogue, No. 485.

127. **Lovers, with a Maid-Servant listening.** Sm. 1.—She stands at the foot of some stairs. The lovers are in an adjoining room; according to the sale-catalogue the woman is scolding the man.

Panel, 25½ inches by 16 inches.

Sale.—Comte de Vence, Paris, February 9, 1761 (160 francs).

127*a*. **Lovers in a Cellar, with a Girl listening.**—She stands on a staircase in front. In the style of Pieter de Hooch.

Panel, 31 inches by 25½ inches.

Sale.—J. Engelman, Haarlem, July 16, 1782, No. 8.

127*b*. **A Man and Woman, with a Maid-Servant listening.**—She comes with a jug and glass out of the cellar. Masterly in treatment.

Canvas, 46 inches by 36 inches.

Sale.—P. Fouquet, Amsterdam, April 13, 1801, No. 45.

127*c*. **A Youth standing by a seated Girl.**—In the foreground of a courtyard. She has a basket of fruit on her lap. In the distance two men are walking. Cleverly handled.

Canvas, 33½ inches by 30½ inches.

Sale.—Amsterdam, November 28, 1808, No. 43 (14 cents, L. Pakker).

127*d*. **A Woman in an Interior.**

Canvas, 17 inches by 14 inches.

Sale.—The widow of J. P. de Monté, Rotterdam, July 4, 1825, No. 100 (29 florins, Lugtmans).

127*e*. **A Man coming Downstairs.**

Panel, 20 inches by 28 inches.

Sale.—The widow Van Griensven-Berntz, The Hague, April 25, 1862, No. 19 (210 florins).

128. **PORTRAIT OF THE PAINTER.**—With his palette. He has a brownish-yellow working-coat. Late in style. To judge from this picture the man seen in a back view in the Rijksmuseum group (549) might also be the painter himself. [Cf. 90.]

In the Cavens collection, Brussels.

129. **Portrait of the Painter.**—He sits at a table with a green cover, with a drawing in his hands. On the table are a book of prints, a sketch, and a small plaster group. Very good.

Canvas, 25 inches by 20½ inches.

Mentioned by Moes, *Iconographia Batava*, No. 4731, 1.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 443 (51 florins), Yver).

130. **Portrait of the Painter.**—The painter stands at an easel before a half-finished picture. He holds his palette and brushes in one hand and a tassel in the other.

29½ inches by 26½ inches.

Mentioned by Moes, *Iconographia Batava*, No. 4731, 2.

Sale.—J. van der Marck, Amsterdam, August 25, 1773, No. 424.

130*a*. **Portrait of the Painter.**

Sale.—Rotterdam, July 26, 1819, No. 52.

130*b*. **Portrait of the Painter (?).**—Holding palette and brushes.

Canvas, 30 inches by 22 inches.

Sale.—E. B. Rubens and others, Amsterdam, August 11, 1857, No. 64.

130*c*. **Portrait of the Painter (?).**

Canvas, 38 inches by 32 inches.

Sale.—Vienna, April 25, 1876, No. 114.

130*d*. **Portrait of the Painter (?).**—Portrait of a painter with palette and brushes.

38 inches by 30 inches.

Sale.—London, March 14, 1903, No. 141.

131. **DIRK FREDERIKSZ ALEWIJN** (August 31, 1614–December 14, 1687), Sheriff of Amsterdam.—Half-length, with a great wig. He wears a bronze-coloured coat, with a red velvet cloak over the right shoulder. Landscape background. [Pendant to 132.]

Panel, 17 inches by 12 inches.

Mentioned by Moes, *Iconographia Batava*, No. 124, 2.

Sale.—Alewijn, Amsterdam, December 16, 1885.

In the collection of W. H. Blaauw, Amsterdam.

132. **AGATHA BICKER** (March 19, 1647–August 5, 1716), wife of Dirk F. Alewijn.—Half-length, with fair hair. She wears a silk bodice, cut low, and a pearl necklace with a pendant. [Pendant to 131.]

Panel, 17 inches by 12 inches.

Mentioned by Moes, No. 651, 1.

Sale.—Alewijn, Amsterdam, December 16, 1885—as a portrait of Agatha Bicker.

In the collection of W. H. Blaauw, Amsterdam.

132*a*. **Anne, Queen of England** (1665-1714), as Princess.

Sale.—Amsterdam, June 11, 1861, No. 264 (9 florins 50, S. Roos).

133. **Archibald, Earl of Argyll** (1625?–June 30, 1685).—He wears a brown coat and a red cloak with lace cravat and wristbands. He leans his left arm on a pedestal and rests his right hand on his hip. On the pedestal is a relief. Of the late period.

22½ inches by 18½ inches.

Sale.—E. J. Poole, London, April 29, 1912, No. 97.

134. **Mattheus Molshoek Backer** (September 17, 1677–August 27, 1719), Lieutenant of the Civic Guard.—In a painted oval. The date of Backer's birth makes it very questionable whether he is rightly identified as the sitter or whether the portrait should be attributed to Moes. [Pendant to 135.]

Panel, 16½ inches by 11½ inches.

Sale.—A. Hichens, London, March 28, 1908.

135. **Anna Bicker** (January 16, 1682–April 12, 1722), wife of Mattheus M. Backer.—In a black-and-white dress, in a painted oval. [Pendant to 134 (*q.v.*).]

Panel, 16½ inches by 11½ inches.

Sale.—A. Hichens, London, March 28, 1908, No. 146 (£105, Agnew).

136. **WILLEM BACKER** (March 21, 1656–January 14, 1731), Advocate.—Three-quarter length, standing. He leans his left arm on a pedestal, on the front of which a woman's head is sculptured; the hand with the forefinger outstretched hangs down. His right hand rests on his hip. He looks a little to the left. He wears a large brown wig, a red velvet cloak, a lace cravat, and wristbands. In the left background is a view of a landscape. [Pendant to 137.]

Signed in full; canvas, 27½ inches by 22½ inches.

Mentioned by Moes, No. 287, 1.

Exhibited at Amsterdam, 1909, No. 22.

Painted for the sitter, and passing since then by inheritance within the family.

In the collection of J. F. Backer, Amsterdam.

137. **MAGDALENA DE LA COURT** (December 8, 1665–June 27, 1712), wife of W. Backer.—Three-quarter length; seated under a tree, inclined to the left. Her right arm leans on a rock, from which a stream of water runs to the left into a round stone basin; her right hand hangs down with the forefinger outstretched. In her left hand is a spray of roses. She wears a low-cut dress embroidered in white with a bright

lilac wrap. Her head, with dark hair, is inclined to the right. In the left background is a view of a landscape. [Pendant to 136.]

Signed in full ; canvas, 27½ inches by 22½ inches.

Mentioned by Moes, No. 1767, 1.

Exhibited at Amsterdam, 1909, No. 23.

Painted for the sitter, and passing since then by inheritance within the family.

In the collection of J. F. Backer, Amsterdam.

137*a*. **Jan van Beaumont** (March 21, 1641–June 10, 1677), Sheriff of Amsterdam, 1675.

Mentioned by Moes, No. 414.

138. **ISAAC VAN DEN BERCH** (? August 1677–August 28, 1728).—Half-length ; half life-size. About thirty-five or forty years of age. He is seen in full face, inclined to the left. He is clean-shaven and has a large dark wig. He wears a red velvet cloak over a gold embroidered costume, showing the white shirt at the open throat. A sunset sky at the back. In a painted oval. The sitter belongs to an older generation. [Pendant to 139.]

Canvas, 16 inches by 13½ inches.

Painted for the family and inherited by successive generations.

In the collection of L. van den Berch van Heemstede, The Hague.

139. **CORNELIA VAN LEEUWEN** (? November 2, 1675–October 2, 1753), wife of Isaac van den Berch.—Half-length ; half life-size. About thirty or thirty-five years of age. She is seen in full face, inclined to the right. She wears a white bodice with a purple wrap. An evening landscape at the back. In a painted oval. The sitter belongs to an older generation. [Pendant to 138.]

Canvas, 16 inches by 13½ inches.

Painted for the family and inherited by successive generations.

In the collection of L. van den Berch van Heemstede, The Hague.

Maria van Berckel, wife of Cornelis de Witt. [*See* 289.]

139*a*. **Laurens Bessels.**—He lived in the Heerengracht, Amsterdam.

Mentioned by Moes, No. 572.

In the collection of Laurens Bessels, Amsterdam ; in the inventory of his effects, April 1, 1688 ; valued by J. P. Zomer (at 40 florins) with his wife's portrait—noted by A. Bredius.

139*b*. **Clara Reyniersdotter**, wife of Laurens Bessels.

Mentioned by Moes, No. 6391.

In the collection of Laurens Bessels, Amsterdam ; in the inventory of his effects, April 1, 1688 ; valued by J. P. Zomer (at 40 florins) with her husband's portrait—noted by A. Bredius.

ALIDA VAN BEVEREN. [*See* 557.]

139*c*. **Cornelis van Beveren** (June 1591–July 1663), Burgomaster of Dordrecht and Ambassador.

Mentioned by Moes, No. 597, 1; and by G. D. J. Schotel, *Geschied-en-letterkundige Uitspanningen*, p. 81.

In the Van Beveren collection, at the château of Develstein, near Dordrecht, according to an inventory of about 1670.

139*d*. **Christina Pijll** (born in 1591), wife of Cornelis van Beveren.

Mentioned by Moes, No. 6102, 1; and by G. D. J. Schotel, *op. cit.* p. 81.

In the Van Beveren collection, at the château of Develstein, near Dordrecht, according to an inventory of about 1670.

139*e*. **Willem van Beveren** (November 12, 1624–May 31, 1672), Sheriff of Dordrecht and Ambassador.

Mentioned by Moes, No. 606; and by G. D. J. Schotel, *op. cit.* p. 81.

In the Van Beveren collection, at the château of Develstein, near Dordrecht, according to an inventory of about 1670.

140. **Hieronymus van Beverningk** (April 25, 1614–October 30, 1690), Ambassador.—Half-length; turned three-quarters right. He is bare-headed and clean-shaven. His grey hair is parted in the middle and falls in curls on either side. He is in velvet (?), with a loose cloak draped about his shoulders and a lace cravat. Smooth background. Described from the print; the original is perhaps in reverse. [Pendant to 141.]

Panel, 28 inches by 23 inches.

Engraved, perhaps in mezzotint, by A. Blooteling—the head and shoulders in an oval—and by N. Verkolje.

Mentioned by Moes, No. 610, 3.

Sale.—Amsterdam, November 26, 1851, No. 10.

141. **Johanna le Gillon** (1635-1707), wife of Hieronymus van Beverningk. [Pendant to 140.]

Panel, 28 inches by 23 inches.

Sale.—Amsterdam, November 26, 1851, No. 10.

Agatha Bicker, wife of Dirk Frederiksz Alewijn. [*See* 132.]

Anna Bicker, wife of Mattheus Moesboek Backer. [*See* 135.]

Geertruida Bicker, born **Six**. [*See* 259.]

Wendela Bicker, wife of Jan de Witt. [*See* 294.]

142. **JAKOB BINKES** (died in 1677), fleet commander, who died before his marriage.—Half-length; in full face, with his head almost in a three-quarter view to the left. He looks at the spectator. His right hand, which is alone visible, holds a pistol to the right. He wears long curls and is in full armour, with a narrow white collar. In the left background is a sea-fight. Painted oval. [Pendant to 143.]

Signed in full; canvas, 17½ inches by 13 inches.

Sale.—The widow of F. Lemker, born Muller, Kampen, July 7, 1908, No. 26 (2600 florins, with pendant, an American dealer).

In the collection of J. Pierpont Morgan; given by him in 1911 to New York.

In the Metropolitan Museum, New York, 1914 catalogue, No. M. 261-2.

143. **INGENA ROTTERDAM,** affianced wife of Jakob Binkes, who later married Pieter d'Orville.—Half-length; in full face, with her head almost in a three-quarter view to the right. She looks at the spectator. Her left hand, which is alone visible, holds a wrap in front of her. She has curls, and wears pearls in her ears, on her neck and on her dress, and a bracelet on her wrist. Landscape background; to the right is a piece of the sky. In a painted oval. [Pendant to 142.]

Signed in full; canvas, 17½ inches by 13 inches.

Sale.—The widow of F. Lemker, born Muller, Kampen, July 7, 1908, No. 26 (2600 florins, with pendant, an American dealer).

In the collection of J. Pierpont Morgan, New York; given by him in 1911 to New York.

In the Metropolitan Museum, New York; 1914 catalogue, No. M. 261-3.

143*a*. **Jan de Bisschop** (1628-1671), advocate, draughtsman, and etcher, The Hague.—Half-length. He sits on a chair, holding one hand out.

Canvas, 30 inches by 27 inches.

Mentioned by Moes, No. 691, 2.

Sales.—The Hague, May 25, 1772, No. 74.

J. van den Marck, Amsterdam, August 25, 1773, No. 399 (6 florins, Yves).

Jacoba Bors van Waveren, wife of Abraham Ortt. [*See* 225.]

144. **Cornelis Bloemaert** (1603-1680), engraver on copper and etcher.—Seen in full face, to the knees. He is in black velvet. His fair hair falls in curls on his shoulders. His left hand, resting on his hip, grasps his yellowish-brown cloak; his right hand is supported on the capital of a Corinthian column. Landscape background.

Canvas, 48 inches by 39½ inches.

Mentioned by Moes, No. 739.

Exhibited in Paris, 1874.

Sale.—Marquis de la Rochebousseau, Paris, May 5, 1873, No. 182 (6300 francs, E. André).

In the collection of E. André, Paris, 1874.

Johanna Blok, born **Koerten.** [*See* 201.]

145. **Maria Boonen** (born about 1640).

Exhibited at Dordrecht, 1892, part 3, No. 251.

Then in the collection of G. J. van Rijsoort van Meurs, Dordrecht.

145*a*. **Gerard ter Borch** (1617-1681), painter.—Well painted. Panel.

Sale.—J. Wijsman and others, Amsterdam, November 24, 1828, No. 57.

146. **Jean Baptist Everard de Borchgrave** (October 1613–March 22, 1684).—In a green costume with a brown cloak. [Pendant to 147.]

Oval, 48 inches by 41 inches.

Sale.—Macandrew, London, February 14, 1903, No. 135.

147. **Catharina de Woelmont** (May 9, 1623–October 23, 1717), wife of J. B. E. de Borchgrave.—She sits by a fountain and has a blue-and-white dress. [Pendant to 146.]

Oval, 48 inches by 41 inches.

Sale.—Macandrew, London, February 14, 1903, No. 134.

148. **Henricus van Born** (1630-1701), pastor, of Amsterdam.—He is seen to the hips, slightly turned to the right. He is bare-headed and clean-shaven; his hair is smoothly parted and falls at the sides in curls. He wears a pastor's dress with bands. His right arm rests on a large book with a metal clasp. A cloak is draped over his left shoulder. Behind him to the right are the base of a column and a piece of sky. In a painted oval (?). Described from the mezzotint; the original is perhaps in reverse.

Dated 1684.

Engraved by A. Blooteling.
Mentioned by Moes, No. 890.

Anna Maria Boudaen Courten, born **Hoeufft.** [*See* 185.]

149. **Constantia Boudaen Courten,** from 1649 the wife of Joan van der Merct, and from 1666 the wife of Jan Baptista de Hochepied.

Mentioned by Moes, No. 969.
Sale.—V. M. Nieuhoff, Amsterdam, December 14, 1858.

150. **Gualtherus Boudaen** (May 21, 1637–February 14, 1684), pastor, of Amsterdam.

The original is lost.
Engraved by C. Hagens and K. A. Hellemans.
Mentioned by Moes, 971, 2.

MARIA BRAETS, born **VAN DER GRAEFF.** [*See* 173.]

151. **Aernout van der Burgh** (who died September 20, 1691), Burgomaster of Delft.

Mentioned by Moes, 1252.
Sale.—J. C. Ritter von Klinkosch, Vienna, April 15, 1889.

152. **Franciscus Burmannus** (1628–November 12, 1679), Professor, of Utrecht.—Half-length; turned three-quarters right. He has a round full face, with a slight moustache. On his thick curls is a small skull-cap. He has a narrow and smooth white collar. The background is red drapery. In a painted oval. It hangs too high to be properly judged.

Canvas, 25 inches by 20 inches.

Engraved by A. Vaillant, and by J. van Munnickhuysen who enlarged it to a three-quarter length with a book in the hand.
Mentioned by Moes, 1304.
In the collection of Utrecht University.

153. **Jacob Cats** (November 10, 1577–September 12, 1660), Pensionary of Holland and West Friesland and poet.

Mentioned by Moes, 1503, 8.
In the collection at Zorgvliet, near The Hague, the sitter's home.
In the collection of Baroness van Nagell, born Von Kretschmar, Nederhemert, near Heusden.
In the collection of Baron van Wassenaar, Nederhemert.

Charles, Prince. [*See* 198*a*.]

154. **COENRAED VAN CLENK** (April 13, 1628–October 27, 1691), Sheriff of Amsterdam, and Ambassador to Russia.—Half-length; the body is inclined to the left, the head is turned round to the right and the eyes are upon the spectator. He is bare-headed, with a large curly wig, a fleshy face and a slight moustache. Over his shoulders is a wrap. The hands are not shown. In the right background is a view of an evening landscape.

Mentioned by Moes, 1562.
Exhibited at Amsterdam, 1876.
In the collection of M. G. P. del Court van Krimpen, Haarlem.

154*a*. **Christina, Queen of Sweden** (December 8, 1626–April 19, 1689), in a red dress.
44 inches by 33 inches.
Sale.—Bernal, London, 1855 (£3 : 10s.); see *Art Sales*, ii. 306-7.

155. **Ferdinand van Collen** (July 28, 1651–October 30, 1735), lord of Gunterstein, Burgomaster of Amsterdam.

Mentioned by Moes, 1638.
Exhibited at Amsterdam, 1876.
In the collection of the late H. D. Willink van Collen, Breukelen.

MARIA COLVE, wife of Martin Nieuwpoort. [*See* 218.]

156. **Pierre Corneille** (June 6, 1606–October 1, 1684), poet and dramatist.—Half-length; in full face. With his left hand, which is alone visible, he twists his long beard. He wears a small cap, a dark costume, and a narrow close-fitting linen collar, cut square.
Small, and tall in proportion to its width.

In the Hutchison collection, Chicago; lent to the Institute.
In the Chicago Art Institute.

CONSTANTIA COYMANS, wife of Joan Carel Smissaert. [*See* 268.]

157. **JUSTUS CRIEX**, first Doctor Juris at the newly founded University of Utrecht, 1636.—He sits on a chair in a room; he is seen in a three-quarter view to the right, as far as the knees, and looks at the spectator. His left hand rests in front of him; his right is on the arm of his chair. He has long hair and is bare-headed. He wears a dark costume and a close-fitting linen collar, cut square, and linen cuffs. Below to the right is the corner of a table. At the back is a drapery.

Above to the left is a coat-of-arms : or, three objects like nails gules ; and azure, a lily or. The red in the costume has faded.

Signed in full, and dated 1666 ; canvas, 43½ inches by 37 inches.

In the Esterhazy collection, Vienna ; bought in 1869 for Budapest.
In the Budapest Landesgalerie, No. 218.
In the Budapest Museum, 1906 catalogue, No. 370.

158. **DANIEL DEUTZ** (May 14, 1681–August 2, 1742), as a child.—He is in red and holds in his left hand a goldfinch at which a dog leaps up. In a stone frame with garlands of fruit.

Canvas, 26½ inches by 20½ inches.

Exhibited at Amsterdam, in the "In Arti" exhibition, 1910, No. 24.
In the collection of the late J. Huydecoper van Maarseveen en Nigtevecht, Utrecht.

SUSANNA DIEDEN, wife of Jan de Kempenaer. [*See* 208.]

CATHERINA DIERQUENS, wife of Cornelius ten Hove. [*See* 194.]

159. **Ludovicus de Dieu** (October 19, 1670–December 22, 1734), physician and commissary of the Admiralty at the Texel.—He wears a large wig, a green indoor coat with coloured trimming, a lace cravat and wristbands. He leans on a table covered with a Persian carpet on which lies an open folio. The attribution to Maes is uncertain. [Pendant to 160.]

Canvas, 22 inches by 20 inches.

Mentioned by Moes, 1997.
Painted for the sitter, and preserved in the family until it passed to the present owner.
In the collection of B. van der Feen de Lille, Alkmaar.

160. **Adriana Six** (January 11, 1679–April 30, 1739), daughter of Carel Six (*see* 257) and wife of Ludovicus de Dieu.—She sits leaning against a Persian carpet. She wears a dark yellow silk gown with lace on the sleeves, a pearl necklace and ear-rings. A little dog leaps up at her knee. The attribution to Maes is uncertain. [Pendant to 159.]

Canvas, 22 inches by 20 inches.

Mentioned by Moes, 7222.
Painted for the sitter, and preserved in the family until it passed to the present owner.
In the collection of B. van der Feen de Lille, Alkmaar.

161. **Van der Does (?).**—Half-length. A man in a full-bottomed wig, wearing a yellowish dressing-gown embroidered with gold. He leans one hand on his hip and rests the other on his breast. The background is filled with a pillar and a red curtain. [Pendant to 162.]

Signed to the left at foot ; canvas, 45 inches by 37½ inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 74.

162. **The Wife of Van der Does (?).**—Half-length. A lady in red velvet with a white satin wrap. She dips her right hand in the basin

of a fountain. She has powdered hair and wears pearls. In the background is a wooded landscape at evening. This picture and the pendant (161) have on the back the name of the sitter, "Van der Does."

Signed to the left at foot on the edge of the fountain, and dated 1671; canvas, 45 inches by 37½ inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 75.

163. . . . **VAN DORP.**—Portrait of a man.
Signed in full, and dated 1672.

Mentioned by Moes, 2086.
Sale.—Amsterdam, January 22, 1884.
In the Steengracht collection, Schloss Moyland, near Cleve.

JACOMINA VAN DRUNEN, wife of Jakob van der Graeff. [*See* 172D.]

Karel Du Jardin. [*See* 24.]

England. *See* Anne (132); George I. (170); Mary (287, 287*b*, 287*d*).

164. **CORNELIS EVERTSEN** (November 16, 1642–November 1706), Admiral.—Three-quarter length; life size; he is seen in full face, with his head turned three-quarters left, and looks at the spectator. He holds his staff in his right hand and rests it on a gun; his left hand is on his hip. He has long curls falling down on his breast. He is in full armour, with an orange sash wound round his body. His plumed helmet is behind him to the left. In the right background is a view of a sea-fight. One of his best pictures.

Signed in full to the left at foot, and dated 1680—the last figure is not clear; canvas, 58 inches by 49 inches.

In the De Ruyter collection; acquired from it in 1895 by the Rijksmuseum.
In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1506.

165. **Cornelis Evertsen.**—Masterly in treatment.
Canvas.

Sale.—Amsterdam, June 16, 1828, No. 60 (2 florins, Spies).

166. **Cornelis Evertsen.**—In a dark dress with a sword.
Canvas, 39 inches by 32½ inches.

Sale.—A. Simkens, London, July 22, 1910, No. 134.

167. **Frederick Henry, Prince of Orange-Nassau** (1584-1647).—Standing, in full face, seen to the knees. He wears a red fancy dress. He rests his right hand on the base of a statue; in his left hand he holds a piece of brownish-yellow drapery. Behind him is a brown drapery with a view of the sky. To the right is the head of a dog looking up at his master. If the sitter is rightly named, it was painted from an old portrait.

Signed in full on the base; panel, 46½ inches by 38½ inches.

Mentioned by Moes, 2582, 71.

Sale.—Marquis de la Rochebousseau, Paris, May 5, 1873, No. 183 (1120 francs, bought in).

168. **Louise Henriette of Orange-Nassau** (1627-1667), wife of Friedrich Wilhelm, Elector of Brandenburg.—The date is wrong, or the sitter is wrongly named.

Dated 1686.

Mentioned by Moes, 4645, 13.
Sale.—J. W. Wilson of Brussels, Paris, March 14, 1881.

169. **Lodewijk de Geer** (July 25, 1655–May 9, 1691).—Three-quarter length. A young man in armour, with a large fair wig and a lace cravat. One arm rests on his hip; the other holds his helmet with a red plume.

Canvas, 20½ inches by 16 inches.

Mentioned by Moes, 2656, 1.
In the collection of the dowager Madame van Hardenbroek van Lockhorst of the Château of Rijnhuizen, near Jutfaas.

170. **GEORGE I., KING OF ENGLAND (?)** (1660–July 22, 1727).—In his youth, with black curls. He stands, in helmet and armour, with his baton of command, in front of a cliff. [Pendant to 270.]

Signed in full to the left at foot; canvas, 21 inches by 17½ inches.

In the Georgengarten, Hanover, 1844 (Parthey, ii. 65).
In the Provincial Museum, Hanover, 1891 Catalogue, No. 288.

171. **Cornelis van Gheel** (1652-1719), lord of Spanbroek, Spierdijk, and so on; High Bailiff of Sluis.

Mentioned by Moes, 2724.
Exhibited at Amsterdam, 1876.
In the collection of G. H. Hooft van Vreeland, Amsterdam.

ELISABETH VAN GHEEL, wife of Gerrit Hendricksz Hooft. [*See* 190.]

Johanna Le Gillon, wife of Hieronymus van Beverningk. [*See* 141.]

172. **Van der Goes,** Councillor. Probably Adriaen van der Goes (September 20, 1649–March 25, 1721), lord of Naters, and councillor and Burgomaster of Delft.

Sale.—Rotterdam, October 18, 1843, No. 161.

172A. . . . **VAN DER GRAEFF.**—A young girl, probably Agneta who married Jakob Paters, or Jacoba who married her cousin Adriaen van der Graeff; a daughter of the couple described under 172C and 172D. Half-length; life size. She stands, in full face, inclined to the right. She wears a black dress, and a close-fitting embroidered white collar, with black and white patches on the arms, on the bosom, and in the hair. The right arm rests on a stone pedestal; the left hand holds a rose. At the back is an evening sky. [Pendant to 172B and 173A.]

Signed in full in the left centre at foot, and dated 1660; panel, 36 inches by 28 inches.

Probably painted for the sitter, and since preserved in the family, till it passed to the present owner.

In the collection of E. P. A. M. Scheidius, Arnhem.

172B. . . . **VAN DER GRAEFF.**—A young girl, probably Jacoba who married her cousin Adriaen van der Graeff, or Agneta who married Jakob Paters; a daughter of the couple described under 172C and 172D. Half-length; life size. She stands, in profile, turning her head to the spectator. She is in black, with a close-fitting embroidered collar and wristbands. In her hair are red and white ribbons. To the right, in a large pot, is an orange-tree. She plucks an orange with her right hand and holds another in her left. [Pendant to 172A and 173A.]

Signed in full on the edge of the pot, and dated 1660; panel, 36 inches by 28 inches.

Probably painted for the sitter, and since preserved in the family, till it passed to the present owner.

In the collection of E. P. A. M. Scheidius, Arnhem.

172C. **JACOB VAN DER GRAEFF** (1617-1694).—Almost half-length; life size. He is clean-shaven, except for a slight moustache. He is in black with a small cap. He stands behind a chair with a red cover, on the back of which he lays his right arm. In his hand is a letter, addressed ". . . van de Graeff tot Dordrecht."

Painted about 1660. The sitter is named, on an old label on the back, as Sebastiaen van der Graeff, father of Jacob and Adriaen. But this is impossible on account of his age, for Sebastiaen was born, at latest, in 1595. Besides, that the sitter was Jacob van der Graeff can be proved from another portrait of him in the same collection, which has a fully addressed letter, and was painted by Sebastiaen Mutsardt in 1688. [Pendant to 172D.]

Panel, 36 inches by 28 inches.

Probably painted for the sitter, and since preserved in the family, till it passed to the present owner.

In the collection of E. P. A. M. Scheidius, Arnhem.

172D. **JACOMINA VAN DRUNEN,** wife of Jacob van der Graeff.—Half-length, life size. She sits in a red arm-chair. She is in black, with a black cap, an embroidered white collar, and white wristbands. Both her arms rest on the arm of the chair; in her right hand is a fan. The sitter has been identified as Agneta Bacx, wife of Sebastiaen van der Graeff, which is impossible for the reasons noted under 172C. Another portrait of her, also by Sebastiaen Mutsardt, is in the same collection. [Pendant to 172C.]

Signed in full on the arm of the chair, and dated 1660; panel, 36 inches by 28 inches.

Probably painted for the sitter, and since preserved in the family till it passed to the present owner.

In the collection of E. P. A. M. Scheidius, Arnhem.

173. **MARIA VAN DER GRAEFF** (1643-1730), daughter of Jacob van der Graeff (172C), and wife of Adriaen Braets.—Half-length; life size, in full face, with both hands showing. In her left hand is a small watch, and in her right hand the watch-key. She has ringlets. She is in black, with a close-fitting collar trimmed with lace. At top to the right are the arms of Braets and Van der Graeff.

Panel, 35½ inches by 29½ inches.

Mentioned by Moes, 2887, 2.

In the collection of the dowager Madame Gevaerts van Simonshaven, The Hague.

173A. **MARIA VAN DER GRAEFF** the second, daughter of Adriaen van der Graeff and Maria Stoop.—About twenty. Half-length; life size, inclined to the right. She wears a black-and-white gown with a coloured rosette at her breast and in her hair. To the right is a brownish-yellow curtain. She was a cousin of her namesake (173), who was a daughter of Jacob and Jacomina van der Graeff (172C, D). [Pendant to 172A and 172B.]

Panel, 36 inches by 28 inches.

Probably painted for the sitter, and since preserved in the family till it passed to the present owner.

In the collection of E. P. A. M. Scheidius, Arnhem.

MARIA VAN GROENENDIJCK, wife of Nicolaes van de Velden. [*See* 278.]

174. **Evert Jan van Hagen,** Burgomaster of Doetinchem.—[Pendant to 175.]

Panel, 27½ inches by 23½ inches.

Mentioned by Moes, 3110.

Sale.—Utrecht, September 22, 1851, No. 103.

175. . . . **van Ripperda,** said to be the wife of Evert Jan van Hagen.—[Pendant to 174.]

Panel, 27½ inches by 23½ inches.

Mentioned by Moes, 6458.

Sale.—Utrecht, September 22, 1851, No. 104.

176. **The Margrave Hahn** (?).—In red, with long hair.

19 inches by 15 inches.

Sale.—London, December 3, 1904, No. 65.

177. **Baroness van Heeckeren.**—She stands in a landscape, leaning her elbow on a stone fountain. She wears a blue dress trimmed with lace, and a yellow shawl round her shoulders.

Signed on the right; canvas, 28 inches by 23½ inches.

Sale.—Neville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 70.

178. **DR. HEINSIUS.**—Half-length, seen in full face. He wears a black doublet and a white cambric collar, turned down and half-stiffened. He has a very expressive face, with deep-set black eyes and parted lips.

On his bright brown hair is a broad-brimmed black felt hat. His head stands out against a dark background. The left side of her face is in strong light. A good picture, influenced by Rembrandt.

Panel, 22 inches by 16 inches.

Sales.—Herman de Kat van Barendrecht of Dordrecht, Paris, May 3, 1866, No. 68—as a Rembrandt.

J. Dollfus, Paris, May 20, 1912, No. 56.

In the collection of Ludwig Mandl, Wiesbaden.

179. **NICOLAES HEINSIUS (?)** (July 20, 1620–October 7, 1681), the famous philologist. Sm. Suppl. 10.—Full-length, life-size portrait of a scholar in his study. He sits on the right at a table; he is in full face, looking at the spectator. His left forearm rests on the arm of his chair, and the hand is held horizontally in front of his body; his right forearm rests on the other arm, and the hand grasps the knob. He is in black, with white bands and narrow white wristbands; he has a coat, breeches, low shoes, and a large cloak. His wavy hair falls on his shoulders. On the table with a red cover are two open folios, two documents with red seals, and an inkpot. On the ground in front, at one end of the table-cover, is a small pug-dog the colour of a chamois. Above the table a curtain is drawn with a cord, at the end of which is a tassel. In the left background are book-shelves with books. To the right is a door, over which is inscribed "ADX. VTRVMQVE PARATVS"; on the lintel is a plaster cast of the head of the dying Alexander. Through the door is a view across another room into a third, with an open window and a chair in front of it. To the right before the door is the lower end of a staircase. In the right foreground is a globe, with one book open and another closed.

Signed in full on a label fastened to the book-shelves, and dated 1656; canvas, 39 inches by 36½ inches.

A copy, 35 inches by 28 inches, was in the sale:—London, February 13, 1904, No. 122.

Mentioned by Moes, 3371, note 1; he supposes that this portrait represents Joan Blaeu; but this is improbable, to judge from the age of the sitter.

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 32.

180. **Henriette, Duchesse d'Orléans** (1644–June 10, 1670).—She sits, leaning against a stone pedestal. She has a white-and-red dress.

25½ inches by 19 inches.

Sale.—Duke of Fife, London, June 7, 1907, No. 94.

181. **Helena van den Heuvel,** wife of Caesar Winnincx.

Mentioned by Moes, 3479.

In the possession of Sir G. Donaldson, London, 1890.

CATHARINA DE HOCHEPIED, wife of Elbert Slicher. [*See* 263.]

Constantia de Hochepied, born **Boudaen.** [*See* 149.]

182. **Hubregt Hoesma,** chief of the Swedish army.—He wears a

large fair wig, and a cuirass out of which peeps a lace cravat with a red silk band; he has the Order of the Elephant. [Pendant to 183.]

16 inches by 13 inches.

Sale.—J. van Kuyk and others, Amsterdam, October 11, 1904, No. 1210*a*.

183. **Sophie Caroline Bries,** wife of Hubregt Hoesma.—She wears a dark silk gown drawn back with brooches. Her right arm rests on the arm of the chair, on which lies a fur-trimmed cloak. [Pendant to 182.]

16 inches by 13 inches.

Sale.—J. van Kuyk and others, Amsterdam, October 11, 1904, No. 1210*a*.

184. **Aernout Hoeufft** (1644–May 30, 1674), Drost (Bailiff) of Hagestein.

Mentioned by Moes, 3556, 1.
In the collection of the late J. A. Grothe, Utrecht.
In the collection of C. J. W. Loten van Daelen Grothe, Soest.

185. **Anna Maria Hoeufft** (1646–March 2, 1705), daughter of Jean Hoeufft and Isabella Deutz, (later?) wife of Johan Boudaen Courten.—A young girl in a very low-cut red silk gown. She has brown curls, and wears a pearl necklace and ear-rings. In one hand is a rose.

Signed in full, and dated 1661 (1662?); canvas, 17 inches by 14 inches.

Mentioned by Moes, 3557, 1.
In the collection of Edward Huydecoper van Nigtevecht, Utrecht; inherited in 1883 by the present owner.
In the collection of the widowed Madame Crommelin, born Van Dielen, Zeist.

186. **Joan Hieronymus Hoeufft** (January 8, 1651–May 26, 1699), Canon of Utrecht.—An elegant youth with a black wig. Over a brown velvet coat he wears a red sash. His bare arms protrude from the sleeves of his fine white shirt.

Signed in full, and dated 1677; canvas, 19 inches by 16 inches.

Mentioned by Moes, 3567, 1.
In the collection of Edward Huydecoper van Nigtevecht, Utrecht; inherited in 1883 by the present owner.
In the collection of the widowed Madame Crommelin, born Van Dielen, Zeist.

187. **Joan Hieronymus Hoeufft.**

Mentioned by Moes, 3567, 2.
In the collection of the late J. A. Grothe, Utrecht.

188. **Joseph Hoeufft** (July 26, 1657–November 24, 1700), Sheriff of Utrecht.—Half-length; in full armour with a large wig. A red cloak is thrown over his armour. His right hand rests on his helmet. In the left background are the arms of the Hoeufft family. To the right is a view of a landscape.

Canvas, 18½ inches by 15 inches.

Mentioned by Moes, 3570, 2.
Exhibited at The Hague, 1890, No. 48.
In the collection of the late M. Crommelin, Utrecht.

189. **GERRIT HENDRIKSZ HOOFT** (July 25, 1649–August 7, 1717), Burgomaster of Amsterdam.
Dated 1675.

Mentioned by Moes, 3651.
Engraved by Houbraken.
Exhibited at Amsterdam, 1876.
In the collection of G. H. Hooft van Vreeland, Amsterdam.

190. **ELISABETH VAN GHEEL** (April 19, 1654–January 18, 1700), wife of G. H. Hooft.

Mentioned by Moes, 2725.
Exhibited at Amsterdam, 1876.
In the collection of G. H. Hooft van Vreeland, Amsterdam.

191. **WILLEM HENDRIKSZ HOOFT** (1661–January 15, 1740), Burgomaster of Delft.

Mentioned by Moes, 3669.
In the collection of G. H. Hooft van Vreeland, Amsterdam.

192. . . . **HOOFT.**—Portrait of a lady.

Mentioned by Moes, 3671.
In the collection of the widowed Madame Heshuijsen, born Gerlings, Haarlem.
In the Rapenhofje, Amsterdam.

A Countess of Hoorne (?). [*See* 455.]

MARIA VAN DER HORN, wife of C. A. van Sypestein. [*See* 273.]

ALETTA VAN HOUTTUIN, wife of Laurent de Rasière. [*See* 238.]

193. **CORNELIS TEN HOVE** (1658-1694), Secretary of the General Audit-Office, who married Catharina Dierquens in 1682.—He stands, seen to the knees, with his head turned slightly to the left, looking at the spectator. He is in front of a cliff, with a view of a park to the right. His hair is bright brown and slightly curled. His right hand rests on a brown stone capital; his left hand grasps the blue cloak thrown over his shoulders. Under the cloak he has an orange-brown costume with a red doublet, and a broad collar trimmed with lace; there is lace also in the openings of the sleeves. [Pendant to 194.]
Signed in full to the right at foot; canvas, 23 inches by 18 inches.

Mentioned by Moes, 3784.
In the collection of Maria Johanna Singendonck, The Hague; bequeathed in 1907 to the Royal Gallery.
In the Royal Gallery, The Hague, 1914 catalogue, No. 717.

194. **CATHARINA DIERQUENS** (1664-1715), from 1682 the wife of Cornelis ten Hove.—She is seated, seen to the knees, with her

body turned a little to the left and her face turned to the right towards the spectator. Her right elbow rests on a rock, upon which lies a spray of flowers. Her right hand, raised to the level of her shoulder, plays with her dark brown curls. Her left hand is pressed to her right breast. She has brown eyes. She wears a red dress, cut low, with an orange sash fastened at the shoulder; she has pearls at her throat and in her ear-rings. In the background are rocks and trees. To the right is a view of a park. A bright sky. [Pendant to 193.]

Signed in full to the left at foot; canvas, 23 inches by 18 inches.

In the collection of Maria Johanna Singendonck, The Hague; bequeathed in 1907 to the Royal Gallery.

In the Royal Gallery, The Hague, 1914 catalogue, No. 718.

195. **BELICHJE HULFT** (1656–September 13, 1714), wife of Gerard Röver.—Half-length; in full face, with the head turned a little to the right. Her hair is smoothly parted, with curls at the side. She has a white dress, cut low, with a red shawl round her right shoulder, a pearl necklace, and pearl ear-rings. In the background to the right is a view of a park in evening light. In a painted oval.

Signed in full to the right at foot; canvas, 17½ inches by 13 inches.

In the collection of J. S. R. van de Poll; given in 1885 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1511.

196. **Joan Elias Huydecoper** (1669-1744), lord of Maarseveen and Neerdijk, Burgomaster of Amsterdam.

Mentioned by Moes, 3866.

In the collection of the late J. Huydecoper van Maarseveen en Nigtevecht, Maarsen.

197. **JOSIAS INGELBRECHTS** (February 12, 1645–March 7 or May 7, 1685).—Three-quarter length, in full face, with his head turned three-quarters left; he looks at the spectator. His left forearm rests on a rock; his right hand is on his hip. He has a wig with long chestnut curls. He wears a gold-embroidered costume with a laced shirt and a large lilac cloak over it. At the back are trees, with a landscape to the left. [Pendant to 198.]

Signed in full, and dated 1680; canvas, 23 inches by 17½ inches.

In the Van Tarelink collection.

In the Van Drogenhorst collection.

In the Van Iddekinge collection.

In the collection of J. van de Kasteele, The Hague.

Sale.—Van I(ddekinge) van D(rogenhorst), Amsterdam, November 27, 1906, No. 18 (1000 florins, with pendant, Oppers).

198. **MARIA REYNIERS** (October 2, 1654–August 7, 1721), from October 14, 1681, the wife of Josias Ingelbrechts.—Three-quarter length; seated, in full face, with her head turned three-quarters right; she looks at the spectator. Her left forearm rests on a rock; her right arm is on her right hip, with the fingers lightly grasping her wrap. She has fair curls. She wears a scarlet gown, cut low, with lace round the opening;

over her left shoulder and right elbow falls a wrap. She has pearls in her ears, at her throat, and on her gown. At the back are trees, with a view of a landscape to the left. [Pendant to 197.]

Signed in full, and dated 1680; canvas, 23 inches by 17½ inches.

In the Van Tarelink collection.
In the Van Drogenhorst collection.
In the Van Iddekinge collection.
In the collection of J. van de Kasteele, The Hague.
Sale.—Van I(ddekinge) van D(rogenhorst), Amsterdam, November 27, 1906, No. 18 (1000 florins, with pendant, Oppers).

SARA INGELBRECHTS, wife of Everard van Ruytenbeecq. [*See* 247.]

Karel Du Jardin. [*See* 24.]

198*a*. **Prince Charles.**—Shooting with a bow and arrow.

39 inches by 33 inches.

Sale.—London, July 7, 1900, No. 82.

199. **JAN DE KEMPENAER** (1630-1713), merchant, of Amsterdam.—Half-length; against a dark landscape background. [Pendant to 200.]

Signed in full, and dated 1693 (or 1692, according to the author's catalogue); oval, 25½ inches high.

Sale.—S(torm) v(an ')S (Gravezande) and others, Amsterdam, July 7, 1903, No. 172 (1275 florins, with pendant).

200. **SUSANNA VAN DIEDEN,** wife of Jan de Kempenaer.—Half-length, against a dark landscape background. [Pendant to 199.]

Signed in full, and dated 1693 (or 1692, according to the author's catalogue); oval, 25½ inches high.

Sale.—S(torm) v(an ')S (Gravezande) and others, Amsterdam, July 7, 1903, No. 172 (1275 florins, with pendant).

201. **Johanna Koerten** (November 17, 1650–December 28, 1715), wife of Adriaen Blok.—An artist, with a pair of scissors.

Mentioned by Moes, 4246.
Exhibited at Brussels, 1886.
In the collection of the dowager Madame Camberlyn d'Amougies, Pepinghen, Brussels.

CORNELIA VAN LEEUWEN, wife of Isaac van den Berch. [*See* 139.]

202. **ANTHONI VAN LEEUWENHOEK** (October 24, 1632–August 26, 1723), Fellow of the Royal Society, the discoverer of microbes.—Half-length; in full face. His right hand is raised, grasping his robe. He has long hair, a moustache, and a pointed beard on his wrinkled face. [He wears a black robe and a white shirt.] At the back is a curtain, with a column in shadow to the right.

Canvas, 30½ inches by 24 inches.

In the collection of George Salting, London ; bequeathed in 1910 to the National Gallery.
In the National Gallery, London, 1911 catalogue, No. 2581.

202*a*. **ANTHONI VAN LEEUWENHOEK.**—In a dark red coat trimmed with fur. His long hair falls on his shoulders.
28 inches by 24 inches.

Sale.—Lady Anna Chandos-Pole and others, London, July 19, 1914, No. 106.

203. **George Albert, Count of Limburg-Stirum,** Colonel of Infantry ; killed at the battle of Fleurus in 1690.
Signed in full ; canvas, 27 inches by 22½ inches.

Mentioned by Moes, 4521.
Exhibited at The Hague, 1881, No. 201.
In the collection of L., Count of Limburg-Stirum, Warmond.

204. **Adolph van der Linden** (February 15, 1670–July 10, 1728), Provost of the Dordrecht Mint.—Probably by N. Maes, according to the catalogue.

Exhibited at Dordrecht, 1892 ; part 3, No. 250.
Then in the collection of G. J. van Rijsoort van Meurs, Dordrecht.

205. **DON FRANCISCO LOPEZ SUASSO,** Baron of Avernas-le-Gras (who died in 1710).—Half-length ; life size, in a three-quarter view to the left. He wears a large wig and a bright brown indoor dress.
Canvas, 32 inches by 26 inches.

Mentioned by Moes, 4617, 1.
Sale.—J. H. Teixeira de Mattos and others, Amsterdam, November 6, 1894, No. 20.

Louise Henriette of Orange-Nassau, consort of Friedrich Wilhelm, Elector of Brandenburg. [*See* 168.]

Hortense Mancini. *See* Duchesse de Mazarin (209).

206. **Marcelis.**—Portrait of a man, standing, in an easy pose. [Pendant to 207.]
Canvas, 48 inches by 37½ inches.

Mentioned by Moes, 4778.
In the collection of Count H. van Hogendorp, The Hague.

207. **The Wife of Marcelis.**—She stretches out her hand to an orange. [Pendant to 206.]
Canvas, 48 inches by 37½ inches.

In the collection of Count H. van Hogendorp, The Hague.

Mary Stuart, Queen of England, consort of William III. [*See* 287, 287*b*, 287*d*.]

208. **John Churchill, Duke of Marlborough** (May 24, 1650–June 16, 1722).—In a yellow tunic and a red sash.

Oval, 16½ inches by 11½ inches.

Sale.—Lord Young, London, February 29, 1908, No. 46.

Sara Catharina Mathias, born **Van der Merct.** [*See* 212.]

ANNA MATTHEUS, wife of J. Pietersz and Abraham de Sadelaer. [*See* 251.]

209. **Duchesse de Mazarin** (Hortense Mancini, 1646–July 2, 1699).—She stands, seen to the knees, in a three-quarter view to the right, with her face to the spectator. Her white satin gown is cut low and richly embroidered with gold. A red cloak is loosely draped round her uplifted left arm and her body. Her right hand grasps the folds of her gown. On her thick brown hair she wears a head-dress like a turban with white and red feathers. The background is dark and shows a patch of sky. It is not certain that this is by Maes; perhaps it is by Netscher. It is now catalogued as of the French school.

Canvas, 48 inches by 34 inches.

In the Metropolitan Museum, New York, 1914 catalogue, No. F—88 S [old No. 9]; acquired in 1871.

ELISABETH VAN DER MEER, wife of Maerten Pauw. [*See* 230.]

210. **MARIA VAN DER MEER** (February 2, 1674–November 19, 1737), afterwards wife of G. J. van Slingelandt.—As a child of about two. She sits in a garden, playing with a roe-deer. Beside her is a little dog. Above to the left is a coat-of-arms: argent, three kidney-shaped leaves. [Probably identical with 439.]

Signed in full.

Mentioned by Moes, 4926.

Sale.—Jacques and others, Amsterdam, March 2, 1897, No. 38 (490 florins).

Constantia van der Merct, born **Boudaen.** [*See* 149.]

211. **PIETER VAN DER MERCT** (about 1655–September 27, 1709), Councillor and President of the Council of Flanders.—In a brownish coat and a dark wig; slightly inclined to the left. Over his shoulder is a sash with a pattern.

Signed in full on the left at foot, and dated 1675; canvas, 17 inches by 12½ inches. Inscribed on the back, "de Heer M. Pieter van der Merct eerst Presiderende Raad in den Edelen Hove van Vlanderen."

Mentioned by Moes, 4974.

Sales.—Amsterdam, December 14, 1858.
F. Gwinner, Ph.D., Frankfort-on-Main, 1869.
J. Klein, Frankfort-on-Main, October 31, 1911, No. 22.

212. **Sara Catharina van der Merct** (February 26, 1662–September 1713), wife of Christ. Mathias.

Mentioned by Moes, 4975.

Sale.—Amsterdam, December 14, 1858.

213. **MARTEN MEULENAER.**—Half-length, in full face, with his head inclined to the left. He looks at the spectator. The hands are not shown. He has long and wavy fair hair standing out from his face. The shirt is seen at the neck, which is bare. A loose cloak is thrown over the right shoulder. In the background are rocks and trees, with a patch of sky to the left. In a painted oval.

Signed in full to the left at foot, and dated 1675; canvas, 18 inches by 13½ inches.

Mentioned by Moes, 5014.

In the collection of J. S. H. van de Poll; bequeathed in 1880 to the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1505.

214. **Maria Catharina Meyners** (December 19, 1661–July 12, 1740), wife of Joachim Rendorp.

Mentioned by Moes, 5041, 1.

In the Gevers collection, at the Château Marquette, near Beverwijk.

214*a*. **James, Duke of Monmouth** (1649–beheaded July 15, 1685). —In armour, with a red cloak.

13 inches by 11 inches.

Sale.—Lord Young, London, February 29, 1908, No. 48.

215. **Willem van der Muelen** (June 16, 1658–November 9, 1739), lord of Oud-Broekhuizen, Portenge, and elsewhere; Councillor of the Tribunal at Utrecht from 1706.—He wears a large brown wig and a blue velvet coat with a brown cloak round him, a lace cravat and lace wristbands.

Signed in full, and dated 1691; canvas, 19 inches by 14 inches.

Mentioned by Moes, 5197, 1.

In the collection of Edward Huydecoper van Nigtevecht, Utrecht; inherited in 1883 by the present owner.

In the collection of the widowed Madame Crommelin, born Van Dielen, Zeist.

216. **CORNELIS MUNTER** (November 1, 1652–November 8, 1708), Burgomaster of Amsterdam.

Signed in full, and dated 1679; canvas, 22 inches by 18 inches.

Mentioned by Moes, 5222, 1.

Exhibited at Amsterdam, 1879, No. 73.

In the Town Hall, Amsterdam.

Nassau-Orange. *See* Orange-Nassau.

217. **MAARTEN NIEUPOORT** (after 1632–October 26, 1674), Captain of the Guard, killed at the siege of Grave.—Three-quarter length. He stands beside a broken column, at the foot of which lie a sword and a helmet with a red plume. He is bare-headed, with long brown hair, and turns his head a little to the right. He wears a costume of yellow silk and brown velvet, a cuirass, and a lace collar. In his right hand is a red silk scarf which falls behind his back down his left leg. His left hand is on his hip. His forearms are bare. [Pendant to 218.]

Canvas, 54 inches by 43 inches.

Mentioned by Moes, 5389.

Sale.—Nedermeyer van Rosenthal of Arnhem, The Hague, 1864; described as a portrait of Willem Nieupoort, father of Maarten.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 175; acquired in 1864 with the pendant (for 597 florins).

218. **MARIA COLVE,** wife of Maarten Nieupoort from 1667.—Three-quarter length. She stands beside a stone balustrade. She wears a red velvet costume with a yellow silk tunic and a grey veil over her left shoulder. She has pearls in her hair and round her neck. In her left hand are oranges. She holds out her right hand to a little girl in white satin. Trees in the background. [Pendant to 217.]

Signed in full on the balustrade to the right, and dated 1672; canvas, 54 inches by 43 inches.

Mentioned by Moes, 1650.

Sale.—Nedermeyer van Rosenthal of Arnhem, The Hague, 1864.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 176; acquired in 1864 with the pendant (for 597 florins).

219. . . . **Norel,** calligrapher.—[Pendant to 220.]
Canvas, 26 inches by 22 inches.

Mentioned by Moes, 5457.

Sale.—M. C. van Hull and others, Amsterdam, April 27, 1858, No. 68.

220. **The Wife of Norel.**—[Pendant to 219.]
Canvas, 26 inches by 22 inches.

Sale.—M. C. van Hull and others, Amsterdam, April 27, 1858, No. 68.

221. **JACOB VAN OMMEREN,** sea-captain in the Dutch service.—Three-quarter length; life size, in full face. He has a small moustache and long curls. His right hand is on his hip; his left hand rests on a pedestal upon which are a roll of paper and a celestial globe. He wears a gold-embroidered doublet, with silver-embroidered sleeves and a red sash. At the back is a view of the sea with one ship. A good picture of the painter's last period.

Canvas, 46 inches by 38 inches.

In the collection of the family of Westrenen van Driebergen.

In the collection of Count W. K. F. P. van Bylandt, The Hague, since 1879.

222. **Gijsbertus Oostrum** (1638–May 6, 1706), pastor, of Amsterdam.—Half-length, in a dark gown. His right hand grasps the robe at his breast; the forearm rests on a thick open book. He has a thin moustache and long curls. To right and left behind him is a curtain drawn back. In a round frame.

Mentioned by Moes, 5581.

The original is lost.

Described from a mezzotint by C. Hagens.

223. **A PRINCESS OF ORANGE.**—A small three-quarter length, standing. Her right arm rests on a table, upon which is a little

spaniel. In the left background are a pillar and a red curtain ; to the right is a landscape.

Signed, and dated 1677 ; canvas, 25½ inches by 21½ inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1884, No. 120—as a G. Netscher.

In the collection of Lord Northwick, Thirlestane House, Cheltenham.

Sale.—Massey-Mainwaring, London, March 16, 1907, No. 17.

223*a*. **A Princess of Orange.**—She stands in a landscape, in a red and brown dress, with an open book before her. To the right is a fountain. At the back are dark rocks and trees.

29½ inches by 24½ inches.

Sale.—Claude A. C. Ponsonby and others, London, March 28, 1908, No. 122.

Orange-Nassau. *See* Frederick Henry (167) ; Louise Henriette (168).

Orléans. *See* Henriette, Duchesse d'Orléans (180).

224. **Abraham Ortt** (June 1, 1650–December 2, 1691), Commissary of Amsterdam.

Mentioned by Moes, 5610, 4.

In the collection of J. H. Ortt van Schonauwen, The Hague.

225. **Jacoba Bors van Waveren** (July 13, 1666–April 26, 1754), wife of Abraham Ortt and Cornelis Calkoen.

Mentioned by Moes, 901, 1.

In the collection of H. J. Ortt van Schonauwen, The Hague.

226. **JOHAN ORTT** (March 24, 1642–May 23, 1701), lord of Nijenrode and Breukelen.—He stands, seen to the hips, in full face, wearing armour and a lace cravat. He is beardless, with a large wig. His right hand is on his hip ; his left hand rests on the helmet, with visor up, at his side. [Pendant to 227.]

Canvas, oval.

Mentioned by Moes, 5614, 3.

In the collection of H. J. Ortt van Schonauwen, The Hague.

227. **ANNA PERGENS** (1650-1733), wife of Johan Ortt.—She sits, seen to the hips, in full face. She wears a dress that is cut low and trimmed with ermine : her left arm rests on a pedestal. [Pendant to 226.]

Canvas, oval.

Mentioned by Moes, 5852, 1.

In the collection of H. J. Ortt van Schonauwen, The Hague.

INGENA D'ORVILLE, born **ROTTERDAM** ; once affianced to Jakob Binkes. [*See* 143.]

228. **Johan Maurits van Pabst** (November 14, 1650–November 20, 1730), a noble of the Empire, Vice-Chancellor of Cleve. Half-length,

without hands, inclined to the right and looking at the spectator. He has a small fair moustache and a fair reddish wig. His coat is black with white stripes on the breast.

Signed, and dated; canvas, 22½ inches by 22 inches.

Sales.—J. F. J. Baerken and others, The Hague, August 10, 1875, No. 7. The Hague, January 31, 1877, No. 28.

Anna Charlotte Elisabeth van Pallandt, born **Van Wassenaer-Obdam.** [*See* 286A.]

AGNETA PATERS, born **VAN DER GRAEFF.** [*See* 172A, 172B.]

229. **MAERTEN PAUW** (January 10, 1616–September 24, 1680), Burgomaster of Delft.—He has a long curled wig. He wears a dark reddish-brown cloak, with a loosely tied white cravat. [Pendant to 230.]

Dated 1673?; panel, 18 inches by 12 inches.

Mentioned by Moes, 5797, 1.

Painted for the sitter, and preserved in the family till it came to the present owner.

In the collection of the dowager Madame Pauw van Wieldrecht, Darthuyzen.

230. **ELISABETH VAN DER MEER** (October 11, 1626–May 4, 1708), wife of Maerten Pauw.—She wears a black velvet gown, cut low, and trimmed with muslin at the wrists and throat. She has a pearl necklace and ear-rings. [Pendant to 229.]

Dated 1673?; panel, 18 inches by 12 inches.

Mentioned by Moes, 4914, 2.

Painted for the sitter, and preserved in the family till it came to the present owner.

In the collection of the dowager Madame Pauw van Wieldrecht, Darthuyzen.

ANNA PERGENS, wife of Johan Ortt. [*See* 227.]

231. **Henricus Piccardt** (March 25, 1636-1712), Councillor and Syndic of Ommelanden.

Mentioned by Moes, 5907.

The original is lost.

Engraved by P. Landry.

. . . VAN DE POLL (?), Burgomaster of Amsterdam. [*See* 344.]

THE WIFE OF BURGOMASTER VAN DE POLL (?). [*See* 462.]

232. **ADRIANA POMPE VAN MEERDERVOORT** (October 6, 1664–September 8, 1737), wife of Jacob Stoop.

Dated 1690.

Mentioned by Moes, 6002.

In the collection of H. J. van der Heim, The Hague.

In the collection of Madame de Ritter-Zahony, born Van der Heim; bequeathed by her to the Royal Gallery, The Hague.

In the De Ritter-Zahony collection, Milan, for the life of the present owner.

O. POMPE VAN MEERDERVOORT with his wife **ALIDA VAN BEVEREN** and their child. [*See* 557.]

Rachel Pool, born **Ruysch.** [*See* 245.]

Margaretha van der Poort, wife of Willem Schorer. [*See* 256.]

233. **SARA POTTEY** (1651-1706), sister of Willem Pottey.—Three-quarter length, seated in a park. [Pendant to 234.]

Signed in full; canvas, 24 inches by 19½ inches.

In the De Ruyter collection, acquired in 1895 by the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1508.

234. **WILLEM POTTEY** (1666-1694).—Three-quarter length, standing; almost in full face, but inclined to the right, with the head turned three-quarters left. He looks at the spectator. His left forearm rests on a stone pedestal; he makes a gesture with his hand as if he is speaking. His right hand holds his coat together; his right elbow is on his hip. He has long curls falling on his breast and a loose indoor coat, with lace showing at the throat. To the right, behind him, is a broken pillar. Landscape background, with a patch of sky to the left at top. [Pendant to 233.]

Signed in full to the left at foot; canvas, 24 inches by 19½ inches.

In the De Ruyter collection, acquired in 1895 for the Rijksmuseum.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1507.

235. **Benjamin Poulle** (April 29, 1646–April 19, 1711), Knight, lord of Berkenrode, Sheriff of Amsterdam.

Mentioned by Moes, 6059.

In the collection of the late H. D. Willink van Collen, Breukelen.

Elisabeth Poulle, born **Tichler.** [*See* 275A.]

Christina Pijll, wife of Cornelis van Beveren. [*See* 139*d*.]

236. **Daniel Radermacher** (September 19, 1665–November 5, 1708), member of the Supreme Council.

Mentioned by Moes, 6136.

237. **LAURENS DE RASIÈRE** (1641 – before 1694), sea-captain in the service of the West India Company.—Three-quarter length; life size; he is seen in full face, with his head a little to the right, and looks at the spectator. He rests his left fist on a stone balustrade; with the right hand he holds his brown velvet cloak together at the breast. He has long curls falling on his shoulders. He wears a red coat, showing a little of the white shirt at the throat. To the right is a landscape background. To the left at top are the family arms of De Rasière and Van Houttuin. [Pendant to 238.]

Canvas, 52½ inches by 40 inches.

Exhibited in Brussels, 1882, No. 126.
In the Gisler collection, bequeathed in 1884 to Brussels.
In the Brussels Museum, 1906 catalogue, No. 281.

238. **ALETTA VAN HOUTTUIN** (born in 1647), from 1669 the wife of Laurens de Rasière.—Three-quarter length; life size; she is seen almost in full face, turned slightly to the left, and looks at the spectator. Her left arm hangs down; her right arm lies before her breast; both her hands grasp her shawl. She wears a red velvet gown cut round at the throat, and has pearls in her hair and ears, at her throat, and round her wrists. Beside her to the left is a stone pedestal, on which is a stone vase of flowers. To the left is a view of a landscape. To the right at top are the family arms of De Rasière and Van Houttuin. [Pendant to 237.]

Canvas, 52½ inches by 40 inches.

Exhibited in Brussels, 1882, No. 127.
In the Gisler collection, bequeathed in 1884 to Brussels.
In the Brussels Museum, 1906 catalogue, No. 282.

239. **GODARD VAN REEDE** (June 4, 1644–February 11, 1703), lord of Amerongen, Ginkel, and elsewhere, from 1692 first Earl of Athlone.—Half-length. He is seen in full face, with his head turned three-quarters left, and looks at the spectator. The hands are not shown. He has long curls. He wears a red jacket with purple sleeves and a yellow cloak. Landscape background, with a vista to the left. In a painted black oval.

Signed in full to the left at foot, and dated 1676; canvas, 17½ inches by 13 inches.

Mentioned by Moes, 6268, 2.
Exhibited at Amsterdam, 1867, No. 109.
Sales.—H. de Kat van Barendrecht of Dordrecht, Paris, May 2, 1866, No. 45.
W. C. P. Baron van Reede van Oudtshoorn of Utrecht, Amsterdam, April 14, 1874, No. 23 (900 florins, Rosman).
In the Dresden Gallery, 1908 catalogue, No. 1642.

239*a*. **Three Children of the Van Reede Family.**
Dated 1677.

Mentioned by Moes, 6277.
In the collection of Baron F. L. S. F. van Tuyll van Serooskerken, at the Château of Zuylen, near Utrecht.

Maria Catharina Rendorp, born **Meyners**. [*See* 214.]

240. **A YOUNG MAN, PROBABLY OF THE RENDORP FAMILY.**—Half-length, standing, in full face. He rests his right hand on his hip and his left arm on a pedestal. He wears a very large wig, falling far down on his breast over his lilac doublet flowered in gold. A deep red velvet cloak is laid over his elbows. He has a lace cravat and wristbands. At the back is a park landscape. [Pendant to 241.]

Signed in full; canvas, 14½ inches by 19 inches.

In the Rendorp collection, Amsterdam.

Sale.—E. Moll the elder and others (part i.), Amsterdam, December 15, 1908, No. 73.

241. **A LADY, PROBABLY OF THE RENDORP FAMILY,** wife of the man in 240.—A comely young woman with a smile on her lips leans her right arm on a rock and holds a green silk shawl in her hands. She wears a white bodice cut very low and a white skirt flowered in gold. She has fine pearls. [Pendant to 240.]

Signed in full; canvas, 14½ inches by 19 inches.

In the Rendorp collection, Amsterdam.

Sale.—E. Moll the elder and others (part i.), Amsterdam, December 15, 1908, No. 73.

Clara Reyniers, wife of Laurens Bessels. [*See* 139*b*.]

MARIA REYNIERS, wife of Josias Ingelbrechts. [*See* 198.]

. . . van Ripperda, wife of Evert Jan van Hagen. [*See* 175.]

241*a*. **John Wilmot, Earl of Rochester** (April 10, 1647–March 1680).—In a brown coat with a red wrap.

23 inches by 19 inches.

Sale.—A. Smith and others, London, March 13, 1911, No. 142.

241*b*. **Lord Rochester.**—[Probably identical with 241*a*.]

27½ inches by 23½ inches.

Sale.—C. Beckett Denison, London, June 6, 1875 (£131 : 5s., P. and D. Colnaghi and Co.); see *Art Sales*, ii. 306-7.

BELICHJE RÖVER, born **HULFT.** [*See* 195.]

242. **JOHANN HEINRICH ROOS (?)** (1631-1685), animal-painter.—Half-length of a youngish man, almost in full face. His face is beardless, and is framed in a dark chestnut wig. He wears a plain white collar, turned over on his black coat. [Pendant to 243.]

Panel, 14 inches by 12 inches.

Sales.—J. Hauptmann, Paris, May 4, 1891, No. 33.
C. Hoogendijk of The Hague and others, Amsterdam, April 28, 1908, No. 235.

243. **Melchior Roos** (1659-1731), son of the painter Johann Heinrich Roos.—A young man with fair hair falling on his shoulders. He wears a linen collar and a steel-grey coat and cloak. Either the name of the sitter or the attribution to Maes is improbable, for Roos was never in Holland. [Pendant to 242.]

Signed; panel, 14 inches by 12 inches.

Sale.—J. Hauptmann, Paris, May 4, 1891, No. 34.

INGENA ROTTERDAM, affianced wife of Jakob Binkes, later the wife of Pieter d'Orville. [*See* 143.]

244. **Jan van Royen.**—In black velvet, with a large brown wig. 28 inches by 24 inches.

Mentioned by Moes, 6602.
Sales.—Cologne, November 12, 1890.
Fels and others, Amsterdam, October 28, 1891, No. 45 (410 florins).

245. **Rachel Ruysch** (1664-1749), painter, wife of J. Pool.—Landscape background.

Signed with the monogram; canvas, 18 inches by 13½ inches.

Sale.—H. G. Nahuys van Burgst, Antwerp, September 13, 1858, No. 14.

246. **EVERARD VAN RUYTENBEECQ** (who died at Amsterdam, June 1716).—Half-length; life size, in full face. He wears a long brown wig and a brownish-yellow indoor coat. At the back is a dark evening sky. In a painted stone oval. [Pendant to 247.]

Signed in full, and dated 1675; canvas, 30½ inches by 26 inches.

Exhibited at The Hague, 1903, No. 78.
In the Van Drogenhorst collection, Amsterdam.
In the Van Iddekinge collection, Amsterdam.
In the collection of J. van de Kasteele, The Hague.
Sale.—Van I(ddekinge) van D(rogenhorst), Amsterdam, November 27, 1906, No. 17 (860 florins, with pendant, Preyer).

247. **SARA INGELBRECHTS** (June 2, 1636–September 17, 1711), from 1667 the wife of Everard van Ruytenbeecq.—Half-length; life size, almost in full face, but slightly inclined to the left. She wears a dark red gown, cut low, with a brownish-yellow silk shawl and a double string of pearls round her neck. At the back is a dark evening sky. In a painted stone oval. [Pendant to 246.]

Signed in full on the right at foot, and dated 1675; canvas, 30½ inches by 26 inches.

Exhibited at The Hague, 1903, No. 79.
In the Van Drogenhorst collection, Amsterdam.
In the Van Iddekinge collection, Amsterdam.
In the collection of J. van de Kasteele, The Hague.
Sale.—Van I(ddekinge) van D(rogenhorst), Amsterdam, November 27, 1906, No. 17 (860 florins, with pendant, Preyer).

248. **A CHILD OF THE RUYTENBEECQ FAMILY.**—As Ganymede. He sits on the back of an eagle which is about to take flight. A red drapery partly covers his fat body; on his head is a cap with a large plume. A barking setter follows the child with his eyes.

Signed in full; canvas, 26 inches by 22 inches.

In the Van Drogenhorst collection, Amsterdam.
In the Van Iddekinge collection, Amsterdam.
In the collection of J. van de Kasteele, The Hague.
Sale.—Van I(ddekinge) van D(rogenhorst), Amsterdam, November 27, 1906, No. 19 (500 florins).

249. **MICHIEL ADRIAENSZ DE RUYTER** (March 24, 1607–April 29, 1676), Admiral.—Ascribed to F. Bol, but certainly by N. Maes.

Signed; canvas, 17½ inches by 13½ inches.

Pendant to a woman's portrait.
Exhibited at The Hague, 1900, No. 1295.
In the collection of J. A. P. L. Ram, Utrecht.
Sale.—Berlin, April 4, 1911, No. 109.

249*a*. **Burgomaster Rijsenburgh and his Family.**—The burgomaster, in yellow, stands behind his wife, in white, who sits nursing her youngest child. Two other children play before her, to the right. On the left sits the eldest son, holding a parrot.

Canvas, 64 inches by 75 inches.

Sale.—Charles Neck, London, May 13, 1905, No. 18.

250. **ABRAHAM DE SADELAER**, merchant, of Amsterdam.—Three-quarter length, turned to the left. He leans on a yellowish-brown pedestal. He wears a black coat edged with brown. At the back is a heavy red curtain, with a view of a landscape. [Pendant to 251.]

Canvas, 26½ inches by 22 inches.

Mentioned by Moes, 6721.
In the collection of Fabricius van Leyenburg, Haarlem; bequeathed in 1883 to the town.
In the Town Museum, Haarlem, 1914 catalogue, No. 199.

251. **ANNA MATTHEUS**, widow of J. Pietersz, from 1656 the wife of Abraham de Sadelaer.—Three-quarter length, turned to the left. She sits on a red Renaissance chair at a small table with a red cover. She wears a black gown, with a black silk shawl over her arms; her white chemisette is visible. On her head is a white cap. She has a pearl necklace. At the back is a heavy red drapery, with a view of an evening landscape. [Pendant to 250.]

Signed in full to the right at foot; canvas, 26½ inches by 22 inches.

Mentioned by Moes, 4883.
In the collection of Fabricius van Leyenburg, Haarlem; bequeathed in 1883 to the town.
In the Town Museum, Haarlem, 1914 catalogue, No. 200.

ANNA CATHARINA DE SADELAER, wife of Leonard Versijl. [*See* 282.]

252. **ANTHONY DE SADELAER** as a boy, son of Abraham de Sadelaer and Anna Mattheus.—Three-quarter length, turned to the right. He holds a whip in his right hand, and in his left the reins of a goat whose head is seen at foot to the left. On the right is the head of a dog. He wears a brown cloth like a shawl over a blue-flowered fancy dress. At the back is an evening landscape.

Signed in full to the left at foot; canvas, 17½ inches by 13 inches.

Mentioned by Moes, 6723.
In the collection of Fabricius van Leyenburg, Haarlem; bequeathed in 1883 to the town.
In the Town Museum, Haarlem, 1914 catalogue, No. 201.

Johanna Schaep, born **De Visschere.** [*See* 282A.]

253. **Johannes Schorer** (August 4, 1620–January 5, 1697), Burgomaster of Middelburg.

Mentioned by Moes, 6994, 2.
In the collection of Radermacher Schorer van Nieuwerkerke, De Bilt, near Utrecht.
Sale.—Amsterdam, May 1, 1894.

254. **Lucas Schorer** (born 1618), merchant, of Amsterdam. Dated 1654.

Mentioned by Moes, 6998.
Sale.—Amsterdam, May 1, 1894.

255. **Willem Schorer** (December 15, 1652–December 15, 1702), Postmaster-General of Zeeland.

Mentioned by Moes, 6999.
In the collection of Radermacher Schorer van Nieuwerkerke, De Bilt, near Utrecht.
Sale.—Amsterdam, May 1, 1894.

256. **Margaretha van der Poort** (June 23, 1658–December 15, 1701), wife of W. Schorer.

Mentioned by Moes, 6023.
Sale.—Amsterdam, May 1, 1894.

ANNA MARIA VAN SCHURMAN (?). [*See* 422.]

Sweden. *See* Christina (154*a*).

Adriana Six, wife of L. de Dieu. [*See* 160.]

256*a*. **ADRIANA SIX,** a daughter, who died young, of Wilhem Six (260)—as a child.—Three-quarter length, in full face. She wears an antique dress, cut low, with a pearl chain and ear-rings. Her hair is smoothly parted in the middle, and falls in a curl on the right shoulder. She looks at the spectator. She holds up in her left hand a cup into which water flows from a rock on the right. With the right hand she clasps the neck of a deer standing before her. In a painted oval. At top to the right, in the corner, are the arms of Six; above a star two crescent moons. [Pendant to 258 and 261.]

Signed in full to the right at foot, and dated 1674; canvas, 17 inches by 12 inches.

Exhibited at the "In Arti" Exhibition, Amsterdam, 1910, No. 23.
Bought from a Brussels dealer.
In the collection of Six van Hillegom, Amsterdam, No. 39.

257. **Carel Six** (January 1, 1645–September 7, 1690).—He wears a long wig and a black coat with a white lace collar. Much darkened.

Panel, 17½ inches by 12 inches.

In the collection of B. van der Feen de Lille, Alkmaar.

258. **FRANS SIX,** a son, who died young, of Wilhem Six (260)—

as a boy.—Three-quarter length, hastening to the right. He wears only a fluttering cloak, which leaves his right arm, shoulder, and breast bare. On the outstretched left forefinger he holds up a bird tied to a string which he holds in his right hand. His right arm is held diagonally across his breast. His head with fair curls is turned towards the spectator. On the left a spaniel springs up at him. Dark landscape background. At top to the right, in the corner, are the Six arms. In a painted oval. [Pendant to 256*a* and 261.]

Signed in full in the right-hand bottom corner, and dated 1674; canvas, 17 inches by 12 inches.

Acquired from a Brussels dealer.
In the collection of Six van Hillegom, Amsterdam, No. 40.

259. **Geertruida Six** (June 2, 1647–November 30, 1682), wife of Jacob Bicker.—She sits in a red arm-chair at a table with a red cover, on which lie a pair of grey leather gloves. She is in black, with pearls at her throat and wrists. At the back is a drapery, with a view of a park in the sunlight of midday. It is not certain that Maes painted this.

Dated 1673(?); canvas, 49½ inches by 37 inches.

Mentioned by Moes, 7226.
Painted for the sitter and preserved in the family till it came to the present owner.
In the collection of J. D. Waller, Heemstede.

260. **WILHEM SIX** (August 1, 1641–December 7, 1676), father of the following (261).—Half-length. His head is turned a little towards his right shoulder. He has a fair wig and great eyebrows. He wears a grey doublet and a white shirt, and a red wrap over his left shoulder and right arm. At the back is a red drapery, with a view of a park.

Signed in full, and dated 1674; canvas, 17 inches by 12 inches.

Mentioned by Moes, 7240.
Exhibited at Amsterdam, 1900, No. 68, and 1910, No. 22.
In the collection of W. Six, 's Graveland.
In the Six collection, Hilversum.

261. **WILHEM SIX** (March 19, 1669–March 17, 1712), son of the preceding (260), and afterwards councillor of Haarlem—as a boy. Sm. Suppl. 2.—Half-length, turned to the left, looking at the spectator. He wears a pleated dress with slashed sleeves, and a cloak thrown over his left shoulder. On his fair curls is a dark cap with a white plume. In his left hand, which is extended, he holds a bow, and with the right hand takes an arrow from the quiver hanging at his left side. Behind him to the left is a dog. At the back is a dark park landscape. In the left-hand top corner are the Six arms. In a painted oval. [Pendant to 256*a* and 258.]

Signed in full to the right at foot, and dated 1670; canvas, 17 inches by 12 inches.

Mentioned by Moes, 7242.
Exhibited at Amsterdam, 1900, No. 67.
In the Six collection, Amsterdam.

262. **ELBERT SLICHER** (February 25, 1652–December 23, 1717), official of the Admiralty, Amsterdam. [Pendant to 263.]
Signed in full to the right at foot—partly hidden by a coat-of-arms added later; canvas, 17 inches by 14 inches.

Mentioned by Moes, 7259, 2.
Exhibited at the Rijksmuseum, 1885-1905; 1904 catalogue, No. 1509.
In the collection of Teding van Berkhout, Haarlem.
Sale.—Amsterdam, June 27, 1905, No. 65.

263. **CATHARINA DE HOCHEPIED** (September 23, 1656–March 2, 1703), wife of Elbert Slicher. [Pendant to 262.]
Signed in full to the right at foot; canvas, 17 inches by 14 inches.

Exhibited at the Rijksmuseum, 1885-1905; 1904 catalogue, No. 1510.
In the collection of Teding van Berkhout, Haarlem.
Sale.—Amsterdam, June 27, 1905, No. 65.

264. **Wigbold Slicher** (June 27, 1627–June 5, 1718), Receiver-General of the Admiralty, Amsterdam. [Pendant to 265.]

Mentioned by Moes, 7270.
In the collection of Wigbold Slicher, The Hague, 1783.

265. **Elizabeth Spieghel** (April 26, 1628–April 7, 1707), wife of Wigbold Slicher. [Pendant to 264.]

Mentioned by Moes, 7446, 1.
In the collection of Wigbold Slicher, The Hague, 1783.

MARIA VAN SLINGELANDT, born **VAN DER MEER.** [*See* 210.]

266. **BALTHASAR SMISSAERT** (January 13, 1677–May 18, 1741) as a child.—In the character of Ganymede. Round his loins is a red cloth. On his head is an ostrich feather. An eagle bears him to the sky.
Signed in full to the right at foot; canvas, 17 inches by 12½ inches.

Exhibited at The Hague, 1881, No. 196, and 1890, No. 52.
In the collection of M. P. Smissaert, Utrecht.

267. **JOAN CAREL SMISSAERT** (November 17, 1639–January 6, 1708), who filled high offices at Utrecht.—Half-length. In Roman dress with a large wig. [Pendant to 268.]
Canvas, 17 inches by 13 inches.

Mentioned by Moes, 7317.
Exhibited at The Hague, 1881, No. 194, and 1890, No. 50.
In the collection of M. P. Smissaert, Utrecht.

268. **CONSTANTIA COYMANS** (January 29, 1652–December 29, 1724), wife of J. C. Smissaert.—Half-length. She wears a rich gown, cut low, with a pearl necklace. [Pendant to 267.]
Canvas, 17 inches by 12½ inches.

Mentioned by Moes, 1780.
Exhibited at The Hague, 1881, No. 195, and 1890, No. 51.
In the collection of M. P. Smissaert, Utrecht.

269. **JOAN CAREL SMISSAERT** (May 19, 1684 – August 28, 1747), second son of J. C. Smissaert (267), and afterwards Lord of Sandenburg and Lieutenant-General of Infantry—as a boy.—He is in fancy dress, with a hat. On a finger of his right hand perches a bird, at which a little dog is looking.

Signed in full to the right at foot; canvas, 17 inches by 13 inches.

Mentioned by Moes, 7318.
Exhibited at The Hague, 1881, No. 197, and 1890, No. 53.
In the collection of M. P. Smissaert, Utrecht.

Snouck van Loosen (?). [*See* 446.]

270. **SOPHIA CHARLOTTE** (September 28, 1684 – February 1, 1705), consort of Frederick I., King of Prussia (?).—Half-length. She wears red velvet and ermine. She leans on a dolphin spouting water, in a garden. As Maes died in 1693, the sitter was probably a different person. [Pendant to 170.]

Canvas, 21 inches by 17½ inches.

In the Georgengarten, Hanover, 1844 (Parthey, ii. 69).
In the Provincial Museum, Hanover, 1891 catalogue, No. 289.

Elizabeth Spieghel, wife of Wigbold Slicher. [*See* 265.]

271. **Machteld Spieringh Guldecroon.** — A girl in a long red dress with a bright lilac under-garment and a light brown wrap, with a lace collar. She wears a pearl necklace and ribbons in her hair, which hangs down in curls. Dark greyish-brown background. The attribution is doubtful.

Canvas, 30 inches by 25½ inches.

Mentioned by Moes, 7459.
In the collection of C. H. C. A. van Sypesteyn, The Hague.

271A. **ABRAHAM JACOBSZ STOOP,** Sheriff of Dordrecht. Dated 1661.

Mentioned by Moes, 7607.
In the collection of H. J. van der Heim, The Hague.
In the collection of Madame de Ritter-Zahony, born Van der Heim, Milan; bequeathed by her to the Royal Gallery, The Hague.
In the De Ritter-Zahony collection, Milan, for the life of the present owner.

ADRIANA STOOP, born **POMPE VAN MEERDERVOORT.** [*See* 232.]

271B. **DIRK HUBERT STOOP** (1658-1731), Burgomaster of Dordrecht.

Mentioned by Moes, 7613.
In the collection of H. J. van der Heim, The Hague.
In the collection of Madame de Ritter-Zahony, born Van der Heim, Milan; bequeathed by her to the Royal Gallery, The Hague.
In the De Ritter-Zahony collection, Milan, for the life of the present owner.

271c. **JACOB STOOP** (1653-1685), Councillor of Dordrecht.

Mentioned by Moes, 7618.

In the collection of H. J. van der Heim, The Hague.

In the collection of Madame de Ritter-Zahony, born Van der Heim, Milan; bequeathed by her to the Royal Gallery, The Hague.

In the De Ritter-Zahony collection, Milan, for the life of the present owner.

271d. **WILLEM STOOP** (1656-1701).
Dated 1690.

Mentioned by Moes, 7628.

In the collection of H. J. van der Heim, The Hague.

In the collection of Madame de Ritter-Zahony, born Van der Heim, Milan; bequeathed by her to the Royal Gallery, The Hague.

In the De Ritter-Zahony collection, Milan, for the life of the present owner.

272. **CORNELIS ASCANIUS VAN SYPESTEYN** (May 12, 1638–June 7, 1673), Waggon-master General.—Half-length, standing. He wears a dark brown costume, embroidered with gold, and over it a purple cloak, thrown back on the right. He wears his own long hair. At the back is a view of a park with trees and an evening sky. [Pendant to 273.]

Signed in full, and dated 16–5 (the third figure is illegible, but can only be a 6); canvas, 17½ inches by 13 inches.

Mentioned by Moes, 7797, 1.

Painted for the sitter, and preserved in the family till it came to the present owner.

In the collection of C. H. C. A. van Sypesteyn, The Hague.

273. **MARIA VAN DER HORN** (August 26, 1639–March 10, 1704), from 1662 the wife of C. A. van Sypesteyn.—Half-length, standing. She wears a black gown, with a pleated white edge to the opening at the throat, which is fixed with a brooch. The openings of the sleeves are also trimmed with white linen. She wears a lilac wrap loosely thrown round her. She has curls and wears a pearl necklace. [Pendant to 272.]

Signed in full to the left at foot; canvas, 17½ inches by 13½ inches.

Mentioned by Moes, 3752.

Painted for the sitter, and preserved in the family till it came to the present owner.

In the collection of C. H. C. A. van Sypesteyn, The Hague.

274. **ADRIAEN TEMMINCK** (September 29, 1644–February 28, 1712), Director of the Levant Trade at Amsterdam.—Half-length. His left hand is thrust into the breast of his coat. His head is slightly turned over his right shoulder. He has a large black wig, and wears a lilac cloak lined with brown, and a lace cravat. At the back are trees. In a painted oval.

Canvas, 17 inches by 12½ inches.

Mentioned by Moes, 7873.

Exhibited at Amsterdam, 1900, No. 66.

In the collection of W. Six, 's Graveland.
In the Six collection, Hilversum.

275. **GEERTRUI TEMMINCK** (December 18, 1670–March 6, 1741), from 1693 the wife of Hendrik de Wacker.—Three-quarter length. She leans her right arm on a stone pedestal, on which stands a red stone vase. Her left hand, holding roses, rests in her lap. She wears pearls. At the back are trees.

Signed in full on the right at foot; canvas, 28 inches by 23 inches.

Mentioned by Moes, 7875.
Exhibited at Amsterdam, 1900, No. 65.
In the collection of W. Six, 's Graveland.
In the Six collection, Hilversum.

275*a*. **Elisabeth Tichler** (who died in 1724), wife of Benjamin Poulle and of Jan Trip.

Mentioned by Moes, 7972.
In the collection of the late H. D. Willink van Collen, Breukelen.

Elisabeth Trip, born **Tichler.** [*See* 275*a*.]

. . . Trip (?). [*See* 315, 322, 437.]

276. **CORNELIS TROMP** (September 9, 1629–May 29, 1691), Admiral of Holland and West Friesland.—Half-length, inclined to the right, with his left hand on his hip, and his right hand, grasping his admiral's baton, on the barrel of a gun. He is bare-headed, with long white curls, and looks at the spectator. He wears a dark costume, with the ribbon and star of an order, and a lace cravat. His sleeves are turned back, showing the white shirt sleeves. He stands in front of dark rocks, to the right of which is the sea, with a warship, seen from the stern, firing her guns.

Exhibited at Whitechapel Art Gallery, London, 1904, No. 147.
In the collection of Earl Spencer, Althorp.

276A. **JOHAN DE VEER,** member of the feudal court of Brabant. Dated 1656.

Mentioned by Moes, 8291.
In the collection of H. J. van der Heim, The Hague.
In the collection of Madame de Ritter-Zahony, born Van der Heim, Milan; bequeathed by her to the Royal Gallery, The Hague.
In the De Ritter-Zahony collection, Milan, for the life of the present owner.

277. **NICOLAES VAN DE VELDEN.**—Reddish-brown in tone, in front of a green landscape with an evening sky. [Pendant to 278.]

Signed in full to the left at foot, and dated 16— (the last two figures being illegible); canvas, 31 inches by 25 inches.

Mentioned by Moes, 8307.
Exhibited at The Hague, 1881, No. 190.
In the collection of P. F. Hubrecht, The Hague.
In the collection of Professor A. Hubrecht, Utrecht.

278. **MARIA VAN GROENENDIJK**, wife of Nicolaes van de Velden. [Pendant to 277.]

Signed in full to the right at foot; canvas, 30½ inches by 25 inches.

Mentioned by Moes, 2941.
Exhibited at The Hague, 1881, No. 191.
In the collection of P. F. Hubrecht, The Hague.
In the collection of Professor A. Hubrecht, The Hague.

279. **THE SEA-CAPTAIN VERSCHUER (?)**.—In his youth.

Signed in full, and dated 1674; 50 inches by 40 inches.

Sale.—Houck of Deventer and others, Amsterdam, May 7, 1895, No. 98 (540 florins, with 280, Preyer).

280. **THE MOTHER OF THE SEA-CAPTAIN VERSCHUER**, so-called.

Signed in full, and dated 1672; 52 inches by 43 inches.

Sale.—Houck of Deventer and others, Amsterdam, May 7, 1895, No. 99 (540 florins, with 279, Preyer).

281. **LEONARD VERSIJL**, merchant, of Amsterdam.—Three-quarter length, looking to the left towards the back. He wears a greyish-blue coat with a brown cloak draped over the arms. He leans his right arm on a grass-grown rock with a spring. At the back is an evening landscape. [Pendant to 282.]

Signed in full to the left at foot; canvas, 46 inches by 37½ inches.

Mentioned by Moes, 8454.
In the collection of Fabricius van Leyenburg, Haarlem; bequeathed in 1883 to the town.
In the Town Museum, Haarlem, 1914 catalogue, No. 202.

282. **ANNA CATHARINA DE SADELAER**, wife of Leonard Versijl.—Three-quarter length, looking to the left towards the back. She wears a white silk gown with a blue shawl. She rests her left arm on a grass-grown rock with a spring. [Pendant to 281.]

Signed in full to the right at foot, and dated 1653 (probably for 1683); canvas, 46 inches by 37½ inches.

Mentioned by Moes, 6722.
In the collection of Fabricius van Leyenburg, Haarlem; bequeathed in 1883 to the town.
In the Town Museum, Haarlem, 1914 catalogue, No. 203.

282A. **Johanna de Visschere**, wife of G. Pz. Schaep.

Mentioned by Moes, 8561, 2.
In the Van Beveren collection at the Château of Develstein, near Dordrecht, in an inventory of about 1670.

283. **Roemer Vlacq** (1637–July 17, 1703), sea-captain.—By Maes, or in his manner.

Canvas, 20 inches by 16 inches.

Mentioned by Moes, 8586.
In the collection of A. J. Eymer.
Sale.—Amsterdam, April 27, 1840, No. 177 (3 florins, H. Roos).

284. **GIJSBERT VOETIUS** (March 3, 1589–November 1, 1676), Professor of Theology at Utrecht.—Half-length; life size, turned three-quarters right. He has a small moustache. He is in black, with a black skull-cap, from under which stray his scanty curls. He wears a narrow smooth white collar and a cloak with lapels. Dark background with drapery and a pedestal to the right. In a painted oval.

Canvas, 25 inches by 20 inches.

Engraved by J. van Munnickhuysen.
Mentioned by Moes, 8625, 2.
Exhibited at Utrecht, 1894, No. 382.
In the collection of Utrecht University, No. 5.

284*a*. **Gijsbert Voetius.**—Half-length.
Oval, 15 inches by 13 inches.

Exhibited at Amsterdam, 1867, No. 111.
Then in the collection of G. J. Schouten, Amsterdam.

285. **Joost van den Vondel** (November 17, 1587–February 5, 1679), poet.—Three-quarter length. He is in black, with his gloves in his hand, near his books. In the manner of Rembrandt.

Canvas, 36 inches by 28½ inches.

Sale.—Héris, Brussels, June 19, 1846, No. 35.

JOAN DE VRIES (?) (who died in 1708), Burgomaster of Amsterdam. [*See* 352.]

GEERTRUI DE WACKER, born **TEMMINCK**. [*See* 275.]

285A. **Nicolaas Warin** (1675–1752), Sheriff of Amsterdam, as a child.

Mentioned by Moes, 8862, 1.
In the collection of Count van Lynden, at the Château of Nederhorst.

286. . . . **Van Wassenaer.**—Portrait of a man. Three-quarter length. He wears a grey gold-embroidered costume and a large yellow cloak. He has fair curly hair. He leans his right arm on a stone pedestal. At the back is the sky, with a red curtain. A fine portrait.

Signed in full; canvas, 27 inches by 22½ inches.

Mentioned by Moes, 8918.
Sales.—The widow Van Griensven-Berntz, The Hague, April 25, 1862, No. 20.
Neville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 69.
Baron E. de Beurnonville, Paris, May 9, 1881, No. 359 (1220 francs).

286A. **Anna Charlotte Elisabeth van Wassenaer-Obdam** (1638-1672), wife of A. W. van Pallandt.

Mentioned by Moes, 8880.
In the collection of Baron van Heeckeren van Wassenaer, at the Château of Twickel.

286*a*. **William I.** (1533-1584), Prince of Orange-Nassau.—Full length; in armour. If rightly named, it was painted from an older original.

Sale.—Lord Northwick, Thirlestane House, Cheltenham, July 26, 1859, No. 82 (£26 : 5s., Lord N(orthwick ?)).

286*b*. **William III.** (1650-1702), Prince of Orange-Nassau, King of England.

Mentioned by Moes, 9096, 68.
Sale.—The widow of J. P. de Monté, Rotterdam, July 4, 1825, No. 181 (13 florins, Wijland).

286*c*. **William III.**—[Pendant to 287.]

Sale.—(Supplementary) F. M. Netscher, Rotterdam, April 8, 1829, No. 187 (18 florins, with pendant, Speyer).

287. **Mary Stuart** (1662-1695), consort of William III.—[Pendant to 286*c*.]

Sale.—(Supplementary) F. M. Netscher, Rotterdam, April 8, 1829, No. 188 (18 florins, with pendant, Speyer).

287*a*. **William III.**—[Pendant to 287*b*.]
Canvas, 21 inches by 17½ inches.

Mentioned by Moes, 9096, 69.
Sale.—Amsterdam, February 12, 1850, No. 249.

287*b*. **Mary Stuart,** consort of William III.—[Pendant to 287*a*.]
Canvas, 21 inches by 17½ inches.

Sale.—Amsterdam, February 12, 1850, No. 249.

287*c*. **William III.**—[Pendant to 287*d*.]
A miniature.

Mentioned by Moes, 9096, 70.
Sale.—P. Methorst the elder and others, Amsterdam, March 14, 1882, No. 91.

287*d*. **Mary Stuart,** consort of William III.—[Pendant to 287*c*.]
A miniature.

Mentioned by Moes, 4805, 2.
Sale.—P. Methorst the elder and others, Amsterdam, March 14, 1882, No. 91.

288. . . . **Willink.**

Mentioned by Moes, 9124.
Sale.—Utrecht, June 27, 1825, No. 35 (2 florins 2).

Helena Winnincx, born **Van den Heuvel.** [*See* 181.]

288*a*. **Cornelis de Witt** (June 25, 1623–August 20, 1672), Ruwaart (Bailiff) of Putten.

Sale.—Amsterdam, April 13, 1829, No. 258 (6 florins).

288*b*. **Cornelis de Witt.**
Canvas, 34 inches by 28 inches.

Mentioned by Moes, 9173, 20.
Sale.—Amsterdam, February 12, 1850, No. 250.

289. **Cornelis de Witt** and his wife **Maria van Berckel** (May 31, 1631–August 5, 1706).—He is in black, with a white collar and wristbands. She wears a rich laced gown, and holds a watch in her right hand and a fan in her left.
Canvas, 36 inches by 28 inches.

Mentioned by Moes, 499, 1, and 9173, 19.
Sale.—King William II., The Hague, September 9, 1851, No. 79 (110 florins, Brondgeest).

290. **JACOB DE WITT** (February 7, 1589–January 10, 1674), Burgomaster of Dordrecht. Half-length; life size.
Signed in full, and dated 1657; panel, 30 inches by 24 inches.

Etched by J. Veth in *Oud Holland*, viii., 1890.
Mentioned by Moes, 9181, 3.
Exhibited at Delft, 1863, No. 1002; at Dordrecht, 1892, part 3, No. 224.
In the collection of G. O. Lotsy, Dordrecht; given by him to the town.
In the Dordrecht Museum, 1906 catalogue, No. 33.

291. **Jan de Witt** (December 15, 1590–June 18, 1655), Sheriff of Dordrecht, uncle of the Pensionary.—According to the catalogue it may be by J. Backer.
Panel, 27½ inches by 24 inches.

Exhibited at The Hague, 1881, No. 203.
In the collection of H. J. van der Heim, The Hague.
In the collection of Madame de Ritter-Zahony, born Van der Heim; bequeathed by her to the Royal Gallery, The Hague.
In the De Ritter-Zahony collection, Milan, during the lifetime of the present owner.

292. **JAN DE WITT** (October 15, 1618–October 27, 1676), Sheriff of Dordrecht, cousin of the Pensionary.
Signed in full, and dated 1656; panel, 28½ inches by 23½ inches.

Mentioned by Moes, 9184.
Exhibited at The Hague, 1891, No. 202.
In the collection of H. J. van der Heim, The Hague.
In the collection of Madame de Ritter-Zahony, born Van der Heim; bequeathed by her to the Royal Gallery, The Hague.
In the De Ritter-Zahony collection, Milan, during the lifetime of the present owner.

293. **JAN DE WITT** (September 24, 1625–August 20, 1672), Pensionary.—Half-length; life size. In black, with a turn-down white collar. He has long curls falling on his shoulders, and no wig. He is about thirty-five or thirty-seven. A very good picture. [Cf. 313.]
Signed in full; panel, 29 inches by 23 inches.

In the collection of P. von Semeonoff, Petrograd, 1906 catalogue, No. 276; acquired in 1914 by the Hermitage.
In the Hermitage Palace, Petrograd.

293*a*. **Jan de Witt.**—Strong and well wrought.
Canvas, 25½ inches by 21½ inches.

Mentioned by Moes, 9185, 28.
Sale.—W. Wreesman Borghartz, Amsterdam, April 11, 1816, No. 120 (27 florins).

293*b*. **Jan de Witt.**

Sale.—Amsterdam, October 18, 1819, No. 75 (2 florins 5, De Vries).

293*c*. **Jan de Witt.**—He wears a brown indoor coat, and leans his left arm on a Bible.

Mentioned by Moes, 9185, 29.
Sale.—King William II., The Hague, September 9, 1851, No. 80 (190 florins, Weimar).

293*d*. **Jan de Witt.**

Mentioned by Moes, 9185, 31.
Sale.—Amsterdam, April 1, 1890.

294. **Wendela Bicker** (1638–July 1, 1661), wife of Jan de Witt.

Mentioned by Moes, No. 657, 2.
Sale.—Amsterdam, April 1, 1890.

295. **JAN DE WITT.**—In a large black cloak with a white collar. Behind him is a gold-embroidered curtain. He rests his right hand on a sculptured stone.
Canvas, 19 inches by 16 inches.

Mentioned by Moes, 9185, 30.
In the De Graeff van Polsbroek collection, Amsterdam.
Sales.—Amsterdam, May 16, 1877, No. 17.
H. C. Du Bois, Amsterdam, November 27, 1906, No. 118 (575 florins).

Catharina de Woelmont, wife of J. B. E. de Borchgrave. [*See* 147.]

296. **A YOUNG MAN IN A CUIRASS.**—In a three-quarter view to the left. His blue eyes are turned to the front. He is clean-shaven. His nose and the lower part of his face are rather long. He has long and curly fair hair. He wears a cuirass and a red silk sash crosswise over his shoulders. In the left background is a patch of stormy sky. Of the painter's latest period.
Signed in full to the right; canvas, 17½ inches by 12½ inches.

In the collection of Lavalard de Roye, bequeathed to Amiens.
In the Amiens Museum, 1899 catalogue, No. 24.

297. **A MAN WITH A LONG FAIR WIG.**—In fancy dress with strong red tones.

Signed in full at foot ; a small picture.

In the collection of the dowager Madame Brantsen, Angerlo.

298. **AN OLD MAN.**—Three-quarter length ; life size. In black, with a large white linen collar and wristbands. A sword hangs from a bandolier passing over the right shoulder. He is turned a little to the right, but looks at the spectator. He has long grey hair, but no beard. He leans his right hand on a stick ; the left hand is not shown. Dark background. The sitter's age is noted above the signature : "Aet. suae 66."

Signed in full to the left at foot, and dated 1666—"Aet." and the N of the name are covered by the frame ; canvas.

In the Bowes Museum, Barnard Castle, 1901 catalogue, No. 347.

299. **A MAN.**—Said to be the son of Admiral de Ruyter, but this is an error.

A portrait of the late period.

In the Holborne of Menstrie Art Museum, Bath, 1902 catalogue, No. 20.

300. **HEAD OF A MAN.**—Of the middle period. Apparently a fragment of a larger picture.

In the Bergamo Museum, Morelli collection, No. 79.

301. **A Scholar.**—He sits at a table with a red cover, reading a folio. On the table are other books, an ink-pot, and a sand-castor. Apparently a Catholic priest. Formerly attributed to F. Bol. The ascription to Maes is doubtful. A similar picture at Brunswick is by S. Koninck.

Canvas, 53½ inches by 65 inches.

In the Berlin Museum, 1906 store-room catalogue, No. 819 ; hung on loan in the palace of the Imperial Chancellor, Berlin.

302. **A Young Man.**—Half-length. He has a large curled wig. He leans his right hand on a pedestal, and with his left hand grasps a cloak falling from his right shoulder. He has lace on his sleeves and at his breast. At the back is a view of a landscape.

Signed ; canvas, probably fixed on panel, 21 inches by 17½ inches.

Sales.—Berlin, November 11, 1900, No. 31.
Berlin, October 12, 1909.

In the collection of Louis Metzl, Berlin.

303. **A Young Man.**—Half-length. Of the late period.

In the Hölscher-Stumpf collection, Berlin ; M. G. Zimmermann's 1908 catalogue, p. 29.

304. **A BEARDLESS YOUTH.**—Three-quarter length, standing, with long curls. He wears a cherry-coloured quilted doublet, and leans over a balustrade. In his left hand he holds a red cap with a large plume. He rests his gloved right hand on a stick with an elegant top. Round his neck is a brownish-yellow scarf. A deep purple cloak falls from his right shoulder and is bunched up on the balustrade. Dark background.

Canvas, 38 inches by 30 inches.

In the collection of Otto Wesendonck, Berlin.
In the Provincial Museum, Bonn, 1914 catalogue, No. 126.

305. **A MAN.**—Three-quarter length, standing, in a three-quarter view to the right. He looks at the spectator. He wears a wig and a long purple coat lined with yellow. His right hand grasps the coat. His left forearm rests on the base of a column. In the left background is a drapery. A good picture of the latest period. [Pendant to 431.]

Signed in full; canvas, 26 inches by 21 inches.

In the collection of the Marquis de la Caze, acquired for Bordeaux in 1829.
In the Bordeaux Museum, 1894 catalogue, No. 263.

306. **A SCHOLAR IN HIS STUDY.**—He sits, seen at full length, in a red arm-chair, turned three-quarters right. His right hand rests on the arm of the chair; his left hand is thrust into the breast of his coat; his left elbow is on the table. He has long brown hair falling on his shoulders. He is clean shaven, with blue eyes. He wears a long, loose yellowish-green indoor coat, lined with red, and red slippers. Beside him to the right is a table with a red cover on which are folios, open or closed. On the wall at the back is a book-case; the dark green curtain is drawn back a little so that it fills the left half of the background. To the left at foot is a celestial globe. An early work.

Signed in full to the left on the edge of the globe; panel, 15½ inches by 12½ inches.

In the Von Reinicke collection, bequeathed in 1865 to Brunswick.
In the Brunswick Gallery, 1900 catalogue, No. 265.

307. **A MAN.**—Three-quarter length. In an indoor coat. Landscape background. Of the latest period.

Signed in full to the right at foot; canvas, 47 inches by 38 inches.

Acquired from E. Le Roy, Paris, 1879 (for 4000 francs).
In the Brussels Museum, 1906 catalogue, No. 283.

308. **A MAN.**—With a long wig. Smooth background.
Oval canvas, 18 inches by 14 inches.

Sale.—Vicomte Ruffo, Brussels, 1900.
In the Brussels Museum, 1906 catalogue, No. 661.

309. **A MAN.**—Half-length; life size, in full face, looking at the spectator. He sits on a chair with knobs in the shape of lions' heads, and leans his right arm on the back, holding his gloves in his right hand, which is alone visible. He wears a tall broad-brimmed hat and a black doublet with a narrow white collar. Smooth background.

According to the Brussels catalogue [and to Sm.] it once bore the false signature, "Rembrandt," and the date 1644. Since 1905 it has been attributed to Jan Vermeer of Delft. According to Bredius it is perhaps by Jan Victors.

Canvas, 28 inches by 24 inches.

Described by Sm. 305 as a Rembrandt. [Discussed by A. J. Wauters in the *Burlington Magazine* for December 1905.]

Exhibited at the Royal Academy Winter Exhibition, London, 1888, No. 51, as a Rembrandt with the signature, "Rembrandt f. 1646."

In the collection of Peter Norton, London, 1836 (Sm.).

In the collection of T. Humphry Ward, London, 1888.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 80—as a N. Maes.

In the collection of E. Otlet, Brussels.

Sale.—Paris, 1900 (19,500 francs, Brussels Museum)—as a N. Maes; according to the Brussels catalogue.

In the Brussels Museum, 1906 catalogue, No. 665.

310. **A MAN.**—Half-length; half life size. He has a long wig, and wears a purple costume. At the back is a patch of pale purple sky.

Signed in full, and dated 1676; canvas, 17½ inches by 13½ inches.

In the collection of the Duc d'Arenberg, Brussels, W. Bürger's 1859 catalogue, No. 33.

311. **AN OLD MAN.**—Of the early period. [Pendant to 434.]

In the Cavens collection, Brussels.

312. **A MAN.**—A small portrait.

In the Errera collection, Brussels.

313. **A YOUNG MAN.** — Life size. He has long hair. He is turned to the left, but looks at the spectator. He bears some resemblance to J. de Witt (293).

Signed in full to the right at top, and dated 1658; canvas, 30 inches by 24 inches.

In the collection of Baron L. Janssen, Brussels.

314. **A BEARDLESS MAN.**—Half-length, in full face. He wears a long curled wig and an indoor coat. His right hand rests on his hip; he leans his left elbow on the base of a broken column.

Signed; canvas, 51 inches by 42 inches.

Possibly identical with the picture in the sale:—Ashburnham and others, London, July 13, 1901, No. 28—measuring 50 inches by 40 inches.

In the possession of F. Kleinberger, Paris.

In the collection of Baron L. Janssen, Brussels.

315. **AN OLD MAN.**—Three-quarter length. He sits in a red arm-chair, turned three-quarters right, and looking at the spectator. His left hand rests in front of his body, and his right hand is on the arm of the chair. He has curly grey hair and a long grey beard. He wears a black skull-cap, a black costume trimmed with fur, and a white linen collar and wristbands. A replica of 322 (The Hague). [Pendant to 437.]

Canvas, 35 inches by 27 inches.

In the Budapest Museum, 1906 catalogue, No. 366.

316. **A YOUNG MAN.**—Half-length, turned three-quarters left, looking at the spectator. He has luxuriant dark curls. A white cravat

is tied tightly round his neck. He is in armour ; the left shoulder-piece is shaped like a lion's head. A cloak is draped over the armour. In a painted oval. [Pendant to 438.]

Signed in full to the right at foot.

Sale.—A French collection, Berlin, April 4, 1911, No. 109.

In the collection of Marczell von Nemes, Budapest ; not in the catalogue of the sale in Paris, June 17, 1913.

317. **A BOY WITH A BIRD IN HIS LEFT HAND.**—A brown and white spotted dog leaps up at him on the left. He wears a bright fluttering garment, with a red cloak, and a red cap with a large white feather. His legs are bare. In a rocky landscape in evening light. [Probably identical with 357. Cf. 411.]

Canvas.

Sales.—Amsterdam, October 29, 1838, No. 102, or—
E. Moll the elder (part 2) and others, Amsterdam, December 15, 1908, No. 255.

In the collection of Marczell von Nemes, Budapest ; not in the catalogue of the sale in Paris, June 17, 1913.

318. **A BOY IN A CLOAK.**—With long brown curls. Half-length ; life size.

In the collection of Marczell von Nemes, Budapest ; not in the catalogue of the sale in Paris, June 17, 1913.

319. **A YOUTH.**—Half-length ; life size, turned three-quarters left. He is bare-headed, with fine shining curls falling on his shoulders. He wears a long soft white collar on a dark coat. The puffed sleeves of the white shirt are shown at the openings of the sleeves. The left hand, which is alone visible, holds the gloves. In front of a dark architectural background. A good picture of the painter's transitional period.

Signed in full to the right, and dated 16— (?) ; 35½ inches by 27½ inches.

In the possession of Messrs. Dowdeswell, London.
In the collection of F. Stoop, Byfleet, Surrey.

320. **AN ELDERLY MAN.**—Three-quarter length, standing. He has white hair, and wears an indoor jacket lined with yellow. Behind him is a red curtain. To the right is a view of an evening landscape.

Signed in full to the left at foot, and dated 1679 ; canvas on panel.

In the Wolff-Ebenrod collection, Ebenrod, near Würzburg.

321. **A General in Armour.**—Of the seventeenth century. The author has not been able to examine the picture closely, but it seems to be by Maes. It is catalogued as of the English school.

Canvas, 27 inches by 23 inches.

In the Epinal Museum, 1880 catalogue, No. 147 ; given by the State.

322. **AN OLD MAN.**—Life size. The same sitter as in 315. Here, in the right foreground, is also to be seen the corner of a table with

a red cover. Once wrongly regarded as a portrait of the Grand Pensionary Cats. The sitter is perhaps a certain Trip. [*See* note to Rembrandt, HdG. 863.] A replica of 315.

Signed "AET 84 N. MAES 16—"; canvas, 50 inches by 40 inches.

In the Ministry of Marine, The Hague; transferred in 1821 to the Royal Gallery.

In the Royal Gallery, The Hague, 1914 catalogue, No. 90.

323. **A YOUTH AS SPORTSMAN.**

Canvas, 21 inches by 16½ inches.

Exhibited at Amsterdam by Fred. Muller and Co., 1906, No. 72.
In the Du Bois collection, The Hague.

324. **A MAN.**—Half-length; life size, almost in full face. His right hand rests on a pillar; his left on his hip. He wears a brown costume and a purple cloak. He has long hair. Landscape background. [Pendant to 450.]

Signed in full; landscape, 48½ inches by 39 inches.

In the collection of Victor E. L. de Stuers, The Hague.

325. **A BOY WITH A BIRD ON A STICK.**

Signed in full; canvas, 17½ inches by 12½ inches.

Exhibited at the Town Museum, Haarlem, 1902 catalogue, No. 147.
In the collection of the late H. Teding van Berkhout, Haarlem.

326. **A BOY WITH A DOG.**

Canvas, 17½ inches by 12½ inches.

Exhibited at the Town Museum, Haarlem, 1902 catalogue, No. 148.
In the collection of the late H. Teding van Berkhout, Haarlem.

327. **A BOY WITH A DOVE.**

Canvas, 17½ inches by 12½ inches.

Exhibited at the Town Museum, Haarlem, 1902 catalogue, No. 149.
In the collection of the late H. Teding van Berkhout, Haarlem.
In the collection of F. Teding van Berkhout, Haarlem.

328. **A MAN OF RANK.**—Half-length. He sits, facing right, in front of a wall in the open air. He has long curls.

Canvas, 27½ inches by 23 inches.

In the Provincial Museum, Hanover, 1891 catalogue, No. 287.

329. **AN OFFICER.**—He is beardless, with brown hair or a wig. He wears a black cuirass and holds a pistol in his right hand.

Signed in full to the left, and dated 1679; canvas, 22½ inches by 18½ inches.

In the Le Havre Museum, 1887 catalogue, No. 86.

330. **A MAN.**—Half-length. He is turned to the left, and looks straight out of the picture. He wears a blue coat, with a yellow doublet of an indefinite colour, and a lace cravat. With his left hand he holds

together on his breast the two sides of his coat. He wears a large wig, and has a large clean-shaven face. Of the late period.

Canvas, 16 inches by 12 inches.

In the collection of D. Oppenheim, Cologne, who gave it to Cologne.
In the Wallraf-Richartz Museum, Cologne, 1910 catalogue, No. 686.

331. **A YOUNG MAN.**—Three-quarter length. He wears a greyish-purple brocaded doublet, a white lace cravat, and a red cloak. His left hand rests on a moss-grown bank; his right is on his hip. Landscape with fir trees in the background. Of the late period.

Canvas, 20 inches by 15½ inches.

Sale.—Neven, Cologne, March 17, 1879, No. 127.
In the Wallraf-Richartz Museum, Cologne, 1910 catalogue, No. 687.

332. **A MAN.**—Half-length. In a plain black and white dress. In a painted oval frame. A very good late picture. [Pendant to 454.]

Panel, 17½ inches by 12 inches.

Sale.—F. C. Bugge, Copenhagen, August 21, 1837, No. 367 (Rd. 68, the Museum).
In the Copenhagen Museum, 1904 catalogue, No. 190.

333. **A MAN'S PORTRAIT.**—[Life size, to the waist.] He is seated, almost in full face, and looks about sixty. He wears a black robe trimmed with brown fur [and a large square-cut linen collar. He has long hair, a slight moustache, and imperial.] He holds a book in his left hand, and rests his right hand on the arm of the chair. At the back is a crimson curtain. The same sitter is represented in a portrait of 1665, 374 (Johnson, Washington).

Signed in full, and dated 1666; canvas, 34 inches by 27½ inches.

In the collection of Sir Theodore Martin, who gave it in 1888 to the National Gallery.
In the National Gallery, London, 1911 catalogue, No. 1277.

334. **A MAN.**—Three-quarter length, standing. He has a dark wig. He wears a brown costume with white sleeves, and a red wrap over both shoulders and in front of his breast. His right hand, holding a hunting-horn by a string, is laid on the head of a black and white spotted dog; his left hand rests on his hip. Behind him to the left is the stump of a fluted column. A late picture, but the signature is in the style of the early Roman capitals.

Signed in full on the column; canvas, 44½ inches by 34½ inches.

In the possession of T. Agnew and Sons, London, 1910.

335. **A BOY WITH A BIRD AND A DOG.**—Near a well.

In the collection of W. Asch, London.

336. **A MAN.**—Half-length. He has a grey beard, and wears a black costume with a white ruff. Dark background. Of the early period. [Pendant to 457.]

22½ inches by 19 inches.

In the collection of the Marquess of Bute, London ; Richter's 1884 catalogue, No. 104.

337. **A BOY IN A GO-CART.**—He wears a fluttering red dress in an antique style. There is a good deal of red also in the go-cart. To the right is a little barking dog. The head is not bad ; the colour is strong.

Signed to the right at foot, and dated 1667.

In the collection of C. T. D. Crews, London.

338. **A MAN WITH A GREY BEARD.**—In full face. In black, with a white collar and a cap. Dark background.

Canvas, 29½ inches by 24 inches.

Exhibited at the Grafton Gallery, London, 1911, No. 80.
In the possession of Sir G. Donaldson, London.

339. **AN ECCLESIASTIC.**—In full face. He is in black with a black cap. He has a thin grey beard and grey hair. Dark background.

Canvas, 27½ inches by 24 inches.

Exhibited in Leeds, 1868, No. 796 ; at the Guildhall Art Gallery, London, 1895, No. 133.
In the collection of E. A. Leatham, London.

340. **A MAN.**—Life size ; to the knees. In a park before a dark background. Wrongly catalogued as Godefroid Maes. [Pendant to 460.]

Signed in full, and dated 1669 ; canvas, 44 inches by 36 inches.

In the Liège Museum, 1901 catalogue, No. 173.

341. **A BOY AS CUPID.**—In a fluttering red costume with bow and arrow. Of the late period.

In the Rutten collection, Liège.

342. **A YOUNG MAN.**—Three-quarter length ; life size, standing in profile to the right. His head is turned three-quarters right ; he looks at the spectator. His left hand, holding his velvet cap, rests at his back ; his right hand, raised to his throat, grasps his brown velvet cloak. He has long fair hair. To the right, at foot, is a view of a landscape. [Pendant to 461.]

Canvas, 44½ inches by 39½ inches.

In the Mannheim Gallery.
In the Aeltere Pinakothek, Munich, 1913 catalogue, No. 363.

343. **A MAN.**—About forty. Three-quarter length ; half life size. He is turned to the front ; his clean-shaven face is inclined three-quarters left. He wears a short fair wig, a cloak of yellowish-brown silk over an embroidered grey costume, and a lace cravat. His right hand is on his hip ; his left arm rests on a capital, with the hand hanging down in front. Dark background with trees and a patch of reddish sky to the left.

Canvas, 26 inches by 21 inches.

In the Voiart collection ; bought by the town of Nancy in 1866.
In the Nancy Museum, 1909 catalogue, No. 254.

344. **A MAN.**—Half-length; life size. He holds a glove in his right hand. He has long curls, and wears a black coat with white bands and cuffs. Probably the Burgomaster Van de Poll, according to the catalogue of the 1881 exhibition. [Pendant to 462.]

Signed in full in the centre at foot; canvas, 36 inches by 28 inches.

Exhibited at The Hague, 1881, No. 47; at Utrecht, 1894, No. 379.
In the collection of Prince Frederick of the Netherlands, The Hague.
In the collection of the Prince of Wied, Neuwied.

345. **A MAN IN YELLOW.**—With a red shawl.
Oval.

In the collection of Thomas J. Bryan; given by him in 1867 to the New York Historical Society.
In the Museum of the Historical Society, New York, 1903 catalogue, No. 306.

346. **A Man in Black.**—With a white lace collar. Three-quarter length, standing; he turns his head a little to the left, but looks at the spectator. He has long dark hair. His right hand rests on a stone pedestal; his left hand is in the folds of the cloak. Painted about 1670, according to the 1909 catalogue.

Canvas, 49 inches by 38½ inches.

Exhibited at the Hudson-Fulton Celebration, Metropolitan Museum, New York, 1909, No. 61.
In the collection of Thatcher M. Adams, New York.

347. **A BEARDLESS MAN.**—Three-quarter length. He has long fair hair falling over his shoulders. His head is seen almost in full face; he looks at the spectator. His left hand rests on his hip; he leans his right arm on the base of a column to the left. He wears a close-fitting coat, with lace showing in front, and a white velvet cloak over it. To the right is a landscape background.

Canvas, 25 inches by 21½ inches.

In the possession of L. R. Ehrich, New York.
In the collection of N. D. Babcock, New York; acquired in 1906.

348. **A MAN SEATED.**—Three-quarter length. He has a large wig, and is seen in full face. He sits in an arm-chair to the left of a table. His right arm rests on the arm of the chair; his left hand rests on the chair-arm at the point where it bends. His head is inclined to the right; he looks at the spectator. He has a thin moustache and a double chin. He wears over his dark costume a silk robe with broad velvet trimming, a lace collar with two tassels, and, at the wrists, white cambric cuffs tied below with ribbons. Behind him to the left is a stone pedestal in front of a curtain, to the right of which is a narrow view of a landscape with trees. [Pendant to 465.]

In the possession of L. R. Ehrich, New York.
In the Bedcart collection, New York.

349. **A BEARDLESS MAN.**—Three-quarter length. His body is inclined to the right, his head to the left; he looks at the spectator.

His long curls fall on his shoulders. He wears a dark flounced coat, with a lace cravat and wristbands. He has thrown a cloak over his right shoulder. His right hand rests on an Ionic capital; his left hand hangs down, grasping his cloak. At the back is a sombre park landscape.

28 inches by 23 inches.

In the Untermeyer collection, New York.

350. **A PHYSICIAN.**—Three-quarter length; life size. He is seated, wearing a dressing-gown. He leans his right hand on a folio inscribed, "Operations," which lies on a table covered with a Persian carpet. Of the late period.

Signed in full; canvas, 43 inches by 36 inches.

In the Court-house, Oldenburg, 1858 (Parthey, ii. 65).
In the Oldenburg Museum, 1870 catalogue, No. 207.

351. **A BOY WITH A LITTLE DOG AND A BIRD.**—Seen to the feet; in brownish-yellow. [Pendant to 470.]

This or the pendant is signed in full, and dated 1671.

In the collection of the Marquise d'Aoust, Paris.

352. **A MAN IN FANCY DRESS.**—Life size. Of the latest period. Superb in colour and expression.

Probably identical with the portrait (Moes, 8742) of Joan de Vries (who died in 1708), Burgomaster of Amsterdam, in the collection of the Chevalier A. C. M. Alewijn, Amersfoort.

In the Alewijn collection, Nymwegen; sold in 1903 to F. Kleinberger.
In the possession of F. Kleinberger, Paris.

353. **A MAN.**—Half-length; life size; he is inclined three-quarters right, and looks at the spectator. He holds his right hand at his breast; his gloves are in his left hand. He wears a broad-brimmed black felt hat on his long hair. He is in black, with a narrow white collar with corners. At top to the left is his coat-of-arms; on a dark ground, three bright crosses placed sideways. [Pendant to 473.]

Signed in full to the right, and dated 1656; panel, 29 inches by 23½ inches.

In the collection of Baron Arundell of Wardour, Wardour Castle.
In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 79.
In the collection of A. Lehmann, Paris.

354. **A MAN IN GILT ARMOUR.**—Half-length. Over the armour is a red drapery. In a painted oval. A later work. [Pendant to 474.]

Signed in full to the right at foot; canvas, 18 inches by 13½ inches.

In the collection of Freifrau von Lamm, Berlin.
In the possession of Dr. Paul Mersch, Paris, 1910.

355. **A BOY WITH LONG BROWN CURLS.**—With both arms he draws towards him a young stag or ram. On his half-naked body are a red cloth and a white shirt. A little dog with white spots, to

the right at foot, leaps up at him and barks. A wooded landscape at evening. Of the late period.

Canvas, 23½ inches by 19½ inches.

In the possession of Dr. Paul Mersch, Paris.

356. **A MAN SEATED.**—Three-quarter length. He holds his left hand at his breast; his right hand hangs down. At the back is a curtain. A very early work. [Pendant to 475.]

Panel, 14 inches by 16 inches.

In the collection of Jules Porgès, Paris.

357. **A LITTLE BOY WITH A DOG AND A BIRD.**—He has bare feet. Full length. He has a bright lilac costume with red over it, and a red cap with white feathers. In an evening landscape. [Probably identical with 317.]

Signed to the left at foot with the monogram; canvas, 22½ inches by 19 inches.

In the possession of Steinmeyer and Sons, Paris, in May 1911.

358. **A MAN.**—Of about forty-five. Three-quarter length; life size. He stands, leaning on the base of a column. He wears a large wig, not powdered, which falls in curls on his shoulders. He wears an indoor coat of bluish-lilac satin, a cravat, and a sash. At the back is a landscape at sunset. Of the late period.

Signed in full; canvas, 47 inches by 38 inches.

In the collection of P. van Semeonoff, Petrograd, 1906 catalogue, No. 277; acquired in 1914 for the Hermitage.

In the Hermitage, Petrograd.

359. **A BOY AS GANYMEDE.**—He is borne away by the eagle. He sits, facing left, on the great bird, and embraces its neck with both arms. He has an antique robe, fluttering in the breeze. There is a ribbon over his left shoulder; he wears sandals on his bare feet, and a cap with large ostrich feathers. He looks with a smile at the spectator. The great eagle spreads out its wings and is about to rise from the ground. A flat landscape, with a distant horizon and some dark clouds in the sky.

Signed in the left corner at foot with the monogram (?), and dated 1678.

Exhibited at the "Starye Gody" Exhibition, Petrograd, 1908, No. 326.

In the collection of the Duke E. J. B. Juria Maximilian of Leuchtenberg, Petrograd.

360. **A YOUNG MAN.**—Half-length. He wears a long wig, and a dark costume with a lace cravat. He turns his head a little to the left, but looks at the spectator. His right arm rests on a cushion. Judging from the photograph, it is genuine.

Exhibited at the "Starye Gody" Exhibition, Petrograd, 1908, No. 356.

In the collection of A. N. Markovitch, Petrograd.

361. **An Old Man on a Chair.**—In the style of Brekelenkam, but it may be by Maes.

In the collection of Lord Leconfield, Petworth; it was there in 1854 (Waagen, iii. 35).

362. **A Man.**—Half-length. He has long hair. He wears a brownish-purple coat, trimmed with yellow, showing the white undergarment. The hands are not shown. Dark grey background. Painted about 1670.

Oval copper, 2½ inches by 2 inches.

In the collection of John G. Johnson, Philadelphia, 1913 catalogue, No. 488.

363. **A MAN.**

In the Quimper Museum, No. 291.

364. **A MAN.**—Of the late period.

Canvas, 24 inches by 19½ inches.

In the Rennes Museum, 1884 catalogue, No. 111; given by the State.

365. **An Elderly Man seated.**—He is seen almost in full face, looking at the spectator. He sits in an arm-chair, leaning both arms on the chair, and holding his hands in a cloth muff. He wears a dark grey coat, and over it a lighter coloured laced robe, like a cloak, with short sleeves and a narrow white linen collar. He wears a black cap, from under which the hair projects at the sides. He has a moustache and imperial. Dark background. In the style of Rembrandt; lately ascribed to Bol.

Panel, 37½ inches by 28½ inches.

In the collection of Sir Frederick Cook, Bart., Richmond, 1914 catalogue, No. 217.

366. **A YOUNG MAN.**—Half-length, inclined to the right; he holds his left hand at his breast and rests the right on his hip. He has long brown hair, and wears a black coat with a lace cravat and wristbands. At the back to the left is a brownish curtain. It reminds one of J. de Baen.

Canvas, 19½ inches by 16 inches.

In the Mannheim Gallery.

In the Schleissheim Gallery, 1914 catalogue, No. 3811.

367. **A MAN.**—Half-length, almost in full face, but inclined to the right. He looks about forty-five. His long brown wig falls on his shoulders. He wears a light brown coat, showing a piece of the plain collar and of the pleated shirt at the right hand, and a dark red cloak, which falls from the back and the left shoulder over both arms and covers most of the breast. The background is an arbour over-arching the figure; through the foliage to the right is seen the dark evening sky. Of the latest period. [Pendant to 483.]

Apparently signed to the right at foot, but the passage has been repainted; oval canvas, 16½ inches by 13 inches.

In the Schwerin Museum, 1882 catalogue, No. 621.

368. **A Man with a Large Fair Wig.**—He stands, holding one hand at his side and resting the other on a wall.

Signed in full; canvas, 26 inches by 21 inches.

Mentioned by O. Granberg, *Trésors d'Art en Suède*, i. No. 408.
In the collection of M. C. von Schinkel, Tidö.

369. **A Young Man with a Red Cloak.**—He has a fair wig. Half-length. [Pendant to 486.]

Signed in full; panel, 15 inches by 12½ inches.

Mentioned by O. Granberg, *Trésors d'Art en Suède*, i. No. 410.
In the collection of M. C. von Schinkel, Tidö.

370. **A Young Man with a Large Slouch-Hat.**—Half-length; turned three-quarters right. He has a short moustache, combed up, and a small imperial. A large cloak is wound round his shoulders, hiding the arms and hands. On the cloak is a flat white linen collar, edged with lace. Smooth background. To judge from the costume, this dates at latest from 1650-60. The attribution to Maes is uncertain.

Panel, 40½ inches by 30½ inches.

Engraved by P. F. Rosaspina in the *Galleria di Torino*, i. 71.
In the Turin Museum, 1899 catalogue, No. 390.

371. **A YOUNG MAN.**—Half-length. He has long fair curls, and wears a grey jacket, a brown vest, and a short cravat. On his right shoulder is a red knot.

Panel, 14 inches by 12 inches.

Exhibited at The Hague, 1890, No. 49; at Utrecht, 1894, No. 381.
In the collection of M. Crommelin, Utrecht.

372. **A Man.**—With a white wig and a red costume. It is attributed to Schalcken, but seems to the author to be by Maes, judging both from the shape and from the typical red.

In the Town Museum, Warsaw, 1901 catalogue, No. 40.

373. **A Man.**—Half-length. The attribution is perhaps correct.

In the Town Museum, Warsaw, 1901 catalogue, No. 56.

374. **A Man with a Slight Moustache.**—The same sitter as in 333 (National Gallery).

Signed in full, and dated 1665.

In the Johnson collection, Washington.

375. **A BOY AS ARCHER.**—Three-quarter length, inclined three-quarters right; his head is seen in full face, and he looks at the spectator. He holds a bow horizontally in his left hand, and in his right hand, which is raised to his shoulder, he holds an arrow, horizontally, with the point to the right. He wears a brown coat, a blue overcoat embroidered with gold, and a red cloak. On his fair hair he has a red velvet cap, adorned with pearls and with purple and white ostrich feathers. On the left is the quiver worn on his back. At foot to the right is a black

and white spotted dog which barks and leaps up; its head is turned to the left and it looks at the boy. Landscape background. Characteristic of the painter's last period.

Canvas, 22 inches by 17 inches.

In the collection of Count Lamberg-Sprinzenstein, given to the Vienna Academy in 1821.

In the Academy of Fine Arts, Vienna, 1900 catalogue, No. 670.

376. **A Young Man in Antique Costume.**—In a grotto. Three-quarter length. He stands, leaning his left arm on a rock to the right and bending slightly towards it. He turns his head back to the left and looks at the spectator. His right hand is on his hip. He has a long and thick dark curly wig. He wears a close-fitting coat with a waist, slashed from the hip downwards. From the narrow sleeves come full white sleeves reaching to the elbow. From the right shoulder a silk cloak with many folds comes forward across the breast to the left arm, and then falls down to join the piece falling down the back. To the left is a view of a landscape. [Pendant to 489.]

Oval.

In the collection of Prince Liechtenstein, Vienna.

377. **An Elderly Man in a Comfortable Robe.**—Seen to the hips, in full face, with the head slightly inclined to the left. He is bare-headed, with smoothly parted grey hair and thin curls at the sides, a slight moustache, and a double chin. His robe is girdled round his hips and carelessly buttoned at the throat, so that the shirt-collar protrudes. His left forearm rests on a pedestal; with both hands he gesticulates as if speaking. In the background to the right is a pilaster draped with a curtain; to the left is a view of a park.

The original is lost.

Engraved by R. M. Frey as "Le bon vieillard en négligé," in the eighteenth century.

Then at Schloss Wurzach, Swabia.

378. **A Page with a Hawk.** Sm. Suppl. 15.—He is seen in full face. He wears a red dress, adorned with gold lace, with a belt round the hips. The sleeves are loose, and turned up to show the full sleeves of the shirt. Round his neck is a sort of ruff, with tassels that partly cover the breast. On his left side a hunting-knife hangs from a shoulder-strap. On his right shoulder is the bunch of ribbons which marks him as a page. His curly hair falls on his shoulders. He rests his right hand on his hip; on the thumb of the left hand he holds up, level with his face, a hawk which flutters its wings.

Canvas, 25½ inches by 21 inches.

Sale.—Comte Perrégaux, Paris, December 8, 1841, No. 17 (4001 francs); *see* C. Blanc, ii. 447.

379. **A Gentleman holding a Picture.**—He wears a large black cloak with a broad piece of trimming at the breast, held together with a band, at the end of which is an acorn, with which the left hand toys. The

picture in his right hand is a landscape. At the back is a statue on a pedestal.

Canvas, 14½ inches by 12 inches.

Sale.—Comte R. de Cornélissen, Brussels, May 11, 1857, No. 46.

379*a*. **A Young Boy in a Park.**—To the right is a peristyle with a large drapery, which is drawn back to the left, revealing a distant view. On a balcony laid with a red carpet adorned with gold fringes is the young boy; he is richly dressed in a green velvet cloak with many folds. At his feet to the left lies a spaniel.

Canvas, 16 inches by 14 inches.

Sale.—(Supplementary) Comte R. de Cornélissen, Brussels, May 11, 1857, No. 126.

380. **A Man in his Study.**—He sits, leaning his right arm on a table covered with papers and manuscripts. Over his black velvet costume, open in front, he wears the robe of a magistrate, with a turn-down white collar. His intelligent face is framed in the curls of his wig, which fall on his shoulders.

Canvas, 40 inches by 32 inches.

Sale.—D. van der Schrieck of Louvain, Brussels, April 8, 1861, No. 46 (200 francs, Cocart).

381. **A Man with an Expressive Face.**—His long thick hair falls on his shoulders. He wears a shirt embroidered in front, and a dark coat, over which is a brown cloak, thrown back in broad folds.

16 inches by 12 inches.

Sale.—J. J. Chapuis, Brussels, December 4, 1865, No. 243 (220 francs, with No. 244 of the sale).

382. **A Man holding a Book.**—Three-quarter length. He is seen in a three-quarter view from the left. He has a white beard, and wears a broad-brimmed felt hat, a black costume, and a large fur coat. His left hand rests on a table with a red cover; in his right hand is a small half-opened book. Very effective; in life-like expression it comes near to a Frans Hals. To the left at top are the names and title of the sitter as well as the date 1634 (probably 1684).

Canvas, 44 inches by 38 inches.

Sales.—Marquis du Blaisel, Paris, March 16, 1870, No. 82 (300 francs).
C. Sedelmeyer, Vienna, December 20, 1872, No. 119 (730 florins).

383. **A Man.**—Half-length. In a three-quarter view to the right, with his head to the front. He is in black with a white lace cravat. His long hair falls on his shoulders.

Signed in full to the right at foot, and dated 1670; oval panel, 14 inches by 10½ inches.

In the collection of John W. Wilson, Brussels, 1873 catalogue, p. 97.
Sale.—Prince Paul Galitzin, Paris, March 10, 1875, No. 54.

384. **A High Official.**—Seated, with a large fair wig. He wears a

black coat with silk stripes on the breast. At the back is a red curtain, with a landscape to the right.

Signed to the left, and dated 1676; canvas, 26 inches by 21½ inches.

Sale.—Neville D. Goldsmid of The Hague, Paris, May 4, 1876, No. 72.

385. **A Man.**

Signed in full, and dated 1674; panel, 22 inches by 17½ inches.

Exhibited at The Hague, 1881, No. 192.
Then in the collection of L. P. C. van den Bergh, The Hague.

386. **A Man of Rank.**—Three-quarter length, in full face; he leans his left hand on a pedestal. His long hair falls in curls on his brown coat with its rich lace cravat, over which is a red cloak. At the back is a park.

Signed; canvas, 27 inches by 22 inches.

Sale.—P. C. Nahuys born F. M. Hodgson, C. F. Royer born Kerst, and others, Amsterdam, November 14, 1883, No. 91.

387. **A Man.**—Half-length, almost in full face, but inclined to the left. He wears a brown jacket, a red cloak over the right shoulder, and a white collar with tassels. His long fair hair falls on his shoulders. Dark background.

Canvas, 20 inches by 18 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1886, No. 70.
Then in the collection of T. Humphry Ward, London.

388. **A Man of Rank in a Park.**—Standing, seen to the knees. He wears a dark brown cloak, which exposes to view his lilac velvet costume and white cravat. He rests his left hand on a sculptured pedestal.

Signed in full; canvas, 24½ inches by 21 inches.

Sale.—S. B. Bos of Harlingen, Amsterdam, February 21, 1888, No. 82.

389. **A Man seated in an Arm-Chair.**—Half-length, in black, with a turn-down white collar and a small skull-cap. His face is turned to the spectator. He has curly hair. His left hand is under his chin. A good little picture, warm and golden in colour, reminding one of Rembrandt.

Panel, 12 inches by 11½ inches.

Sale.—G. Rothan, Paris, May 28, 1870, No. 71 (3500 francs).

390. **A Statesman.**—Half-length, seen in full face, turning his head a little to the left. He has a fair wig. He wears a blue silk coat with a laced shirt and a picturesque yellow cloak. The figure stands out from the oval of a stone frame. An excellent picture, characteristic in finish.

Signed on the left; canvas, 16 inches by 13 inches.

Sale.—Cologne, June 28, 1870, No. 51 (125 mark, bought in).

391. **A YOUTH BEFORE A BOOK-CASE.**—Seen to the hips, turned three-quarters right. His face is beardless; he looks at the spectator. He wears a plain smooth white collar. His right hand is at his breast; his left hand, holding his gloves, rests in a fold of the cloak

thrown over his left shoulder. At the back is a curtain, opening to the right before a book-case.

Signed in full on the back of a vellum-bound book.

In the possession of J. T. Schall, Baden-Baden, about 1890.

392. **A MAN IN ANTIQUE COSTUME.**—[Probably identical with 393.]

46 inches by 36 inches.

Sale.—R. Thyssen, Amsterdam, October 16, 1891, No. 46 (500 florins, Koekkoek).

393. **A MAN IN A PARK.**—Three-quarter length, standing. He leans his back against a cliff; he rests his right hand on a rock, and with the left hand holds a bronze shield placed on the ground. His red velvet coat, lined with yellow and white satin, is partly hidden by a grey silk cloak, upon which his long brown hair falls on both sides of his youthful face. Fine colour. [Probably identical with 392.]

Signed in full, and dated 1670; canvas, 46 inches by 36½ inches.

Sale.—C. T. van Wijngaerdt and others, Amsterdam, November 7, 1893, No. 66 (1850 florins).

394. **A BOY WITH A DEER.**—The boy sits on the ground, richly dressed, with a quiver on his back and sandals on his bare feet. With the right arm he embraces a young deer that nestles against him; in his outstretched left hand is an oyster-shell.

Signed in full, and dated 1671; canvas, 36 inches by 28 inches.

Sale.—Clavé-Bouhaben, Cologne, June 4, 1894, No. 262.

395. **A NOBLEMAN IN ROMAN DRESS.**—Three-quarter length, standing. He leans on a sculptured stone pedestal. He wears a gilded cuirass; across his breast is a purple sash, the end of which is wound round his bare arm. Landscape background.

Canvas, 26 inches by 20½ inches.

Sales.—Comte de K—— de B——, 1888.
Paul Mantz, Paris, May 10, 1895, No. 54.

396. **A MAN.**—Seen to the hips, standing. He is inclined to the right, but looks at the spectator. He is bareheaded, with rich curls falling on his shoulders; he has a short moustache and a small beard. He wears a smooth flat white collar on a dark costume. Across his shoulders is a wrap, held together by the right hand, which is not shown; the gloves are in the left hand. Smooth background.

In the possession of W. O. Abraham, London, 1896.

397. **A MAN.**—Three-quarter length, standing. He is inclined to the right, and looks straight out of the picture. He has curly grey hair, a moustache, and a beard. He is in black with a white linen collar, and a small cap on the back of his head. [Probably pendant to 498.]

Panel, 15 inches by 11½ inches.

In the collection of T. Humphry Ward, London.

Sale.—C. Sedelmeyer, Berlin, November 16, 1897, No. 30.

397*a*. **A Man.**—Three-quarter length, standing. His left hand is on his hip; he rests his right arm on the capital of a broken column. His face is framed in long curls. Round his neck is a dark blue cravat. Over it is a brown silk cloak, the folds of which he holds under his left arm. [Pendant to 498*a*.]

Signed in full to the left; canvas, 24 inches by 20 inches.

Exhibited in Brussels, 1882, No. 130.

In the Potemkin collection, Brussels.

Sale.—Valentin Roussel of Roubaix, Brussels, June 14, 1899, No. 17 (1000 francs).

398. **A BOY AS SPORTSMAN.**—He runs across the picture with his bag of two hares, followed by two dogs which he holds in leash. At the back is a country-house. Vivacious in style.

Canvas, 30 inches by 23½ inches.

Sales.—The widow of G. J. Schouten, H. Hollander, H. Pino, and others, Amsterdam, October 14, 1884, No. 53.
J. L. Menke, 1890, No. 50 (500 francs).
J. L. Menke, Brussels, June 1, 1904, No. 46 (710 francs).

399. **A Boy with a Bow and Arrow.**—Richly dressed. Near him is a hunting-dog.

Signed "Maes"; canvas, 17½ inches by 13 inches.

Sale.—A. Jaffé, Berlin, November 1, 1904, No. 156.

399*a*. **A MAN OF RANK.**—In black with a white linen collar. His right hand rests on a stone pedestal.

Canvas, 48 inches by 37½ inches.

In the collection of Lord Dufferin.

Sale.—T. Lawrie and Co., London, January 28, 1905, No. 93.

400. **A YOUNG MAN.**—Half-length, in full face, with the head a little to the left. He looks at the spectator. He is in fancy dress, with lace at the breast and the left hand. He has long hair. His left hand, which is alone visible, lies in front of his body; the forearm rests on some object. The right hand apparently rests on the hip. Dark landscape background. In a painted oval.

Signed in the right bottom corner; canvas, 18½ inches by 14 inches.

In the collection of Prince S. W. Koudacheff, Petrograd.

Sale.—Serge Koudacheff and others, Berlin, February 14, 1905, No. 85.

401. **A MAN.**—Three-quarter length, standing, almost in full face, but inclined to the left. He looks at the spectator. The left hand, palm outwards, lies on the hip. The right forearm rests on a stone pedestal. He wears a long black curled wig, a purple coat, and a wine-red cloak draped round his arms. At the back is a piece of brocade. To the left is a vista. [Pendant to 500 and 503.]

Signed in full, and dated 1689; canvas, 27½ inches by 22½ inches.

Sales.—Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 89 (330 florins).
Théophile de Bock and others, Amsterdam, March 7, 1905, No. 653.

402. **A BOY WITH A BIRD AND A DOG.**—Half-length. He wears an antique red dress with green drapery, and a large plume on his head. He holds in his right hand a little bird on a cord. A barking spaniel tries to seize the bird.

Oval canvas, 18 inches by 13 inches.

Sale.—Amsterdam, June 27, 1905, No. 66.

403. **A YOUNG CAVALIER.**—Three-quarter length, in full face. His head is turned a little to the left; he looks at the spectator. His left forearm rests on a rock; his right arm is at his side. He wears a long fair curled wig, the right half of which falls on the breast, a blue satin coat partly covered by an old gold cloak, a lace cravat, and white cambric wristbands. At the back is a rock, with a landscape view to the left.

Signed in full; canvas, 27 inches by 22 inches.

Sale.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 72 (1450 florins).

404. **A YOUNG MAN.**—Half-length, almost in full face. His head is turned a little to the left; he looks at the spectator. The left hand, which is alone visible, grasps the breast of the coat. He wears a fair curled wig and a bright red velvet cloak, showing rich lace at the breast and sleeves.

Canvas, 17½ inches by 13½ inches.

Sale.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 73 (405 florins, Roos and Co.).

404A. **A MAN.**—Half-length, looking at the spectator. He wears a large fair wig, and an antique costume of red velvet and purple. [Pendant to 505.]

Signed in full, and dated 1677; canvas, 17 inches by 12 inches.

Sale.—L. Block of Vienna, Amsterdam, November 14, 1905, No. 35.

405. **A MAN.**—Three-quarter length, with his head turned three-quarters left; he looks at the spectator. He wears a long wig. The right hand, which is alone visible, is thrust into the breast of the coat. Evening landscape background. On a pedestal to the left is a large vase.

Canvas, 49½ inches by 42 inches.

Sale.—Berlin, May 8, 1906, No. 78.

406. **A BEARDLESS MAN OF FIFTY.**—Half-length, inclined to the right, with the head almost in full face. His grey hair hangs down in long curls on his shoulders. He is in grey, with a red cravat and a cloak. [Pendant to 509.]

Signed in the right centre; oval canvas, 34 inches by 26 inches.

Sale.—A. G. de Berghe, Brussels, June 7, 1906, No. 86.

407. **A MAN.**—He stands leaning his left hand on the base of a column. He has a curled wig and a brown cloak. At the back is a curtain.

There are traces of a signature; canvas, 28 inches by 23 inches.

Sale.—H. C. du Bois and others, Amsterdam, November 27, 1906, No. 119 (575 florins).

408. **A MAN.**—Half-length, almost in full face but inclined to the left; he looks at the spectator. He stretches out his right hand with the palm upward. He holds his left hand, with the gloves in it, before his body. On his brown hair is a broad-brimmed black felt hat. He is in black, with a narrow white collar fastened by white bands with large tassels, and white wristbands.

Canvas, 40 inches by 31 inches.

Sale.—Earl of Dudley, London, June 25, 1892, No. 21 (£798, M. H. Colnaghi)—as a Rembrandt.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1897, No. 18.

Sales.—Talleyrand-Périgord and others, London, May 14, 1904, No. 120. C. Sedelmeyer, Paris, May 25, 1907, No. 111 (20,000 francs).

409. **A MAN.**—Head and shoulders. The body is inclined to the right; the head is turned round to the left over the shoulder. He is bare-headed and clean-shaven, with a dark curled wig. His coat is cut open at the throat, showing the white laced shirt. In the open to the right is a patch of sky. In a painted oval.

Canvas or panel, 9½ inches by 7½ inches.

Sale.—Miniatures from the Royal Museums, Berlin, November 5, 1907, No. 69.

410. **A Young Man of Rank.**—Half-length, in full face. His features are framed in a great dark curled wig falling on his shoulders. Over his coat, with wristbands and cravat, he wears a fine red cloak which he holds back with his left hand.

Canvas, 18 inches by 13 inches.

Sale.—The heirs of G. Birkmans Debuy and others, Amsterdam, April 13, 1908, No. 69.

411. **A BOY HOLDING A FINCH.**—He is in antique dress, and sits in a landscape, with a little barking dog beside him. [Cf. 317, 357.]

Canvas, 41 inches by 32½ inches.

Sale.—E. Moll the elder (part ii.) and others, Amsterdam, December 15, 1908, No. 255.

412. **AN ELEGANT BOY.**—In a blue and brown silk dress. He holds a shepherd's staff, and is cutting a name on the bark of a tree. Landscape background. [Pendant to 518.]

Oval canvas, 24 inches by 19 inches.

Sale.—De Nesselrode and others, Amsterdam, April 27, 1909, No. 66 (2300 florins, with pendant).

413. **A YOUNG MAN IN ANTIQUE FANCY DRESS.**—Three-quarter length, almost in full face. He sits at a well, leaning his left elbow on the edge. He lays his left hand on his breast and leans his

right hand on his hip. He is beardless, with blue eyes, and has a large wig. He wears a white tunic, a deep red velvet doublet with ribbons and pins of the same colour, and a golden yellow scarf. His arms and legs are bare.

Signed in full to the right at foot, and dated 1676; canvas, 49½ inches by 40½ inches.

[Etched by W. Unger in the Weber sale-catalogue.]

In the possession of an English dealer, 1882.

Sale.—E. F. Weber of Hamburg, Berlin, February 20, 1912, No. 313 (10,300 mark, F. Schwartz).

414. **A YOUNG SPORTSMAN.**—Three-quarter length. He sits, seen almost in full face, by a rock overgrown with green moss, on which he leans his right arm. He has a javelin in his left hand which rests on his knee. Beside him to the left are his two dogs. He wears a hunting coat, draped with a red cloak. Behind him is a green landscape under an evening sky. [Pendant to 526.]

Signed in full to the left at foot; canvas, 22½ inches by 18 inches.

Sales.—G. T. A. M., Baron van Brienen van de Grootelindt of The Hague, Paris, May 8, 1865, No. 60 (410 francs).
J. Dollfus, Paris, May 20, 1912, No. 58.

415. **A PROFESSOR.**—Half-length, turned three-quarters left. He wears a black coat and cloak, with a smooth starched white collar, and a black curled wig with a small black cap. The face is brightly illumined. At the back is architecture in an evening landscape. In a (painted ?) oval.

Canvas, 17½ inches by 13½ inches.

Sales.—H. de Kat van Oost en West Barendrecht, of Dordrecht, Paris, May 3, 1866, No. 45.
J. Dollfus, Paris, May 20, 1912, No. 60.

416. **A MAN IN A BROWN COAT.**—Seen to the hips. He wears a lace collar, and a pleated blue cape and a wig. His left hand holds the cloak at the breast. In the left background is an evening landscape.

Signed to the left at foot; canvas, 18 inches by 13 inches.

Sale.—G. von Osmitz and others, Berlin, March 11, 1913, No. 34.

417. **A GENERAL.**—Seen almost from the back. His head is turned round to the left, and he looks at the spectator. A long fair wig falls on his shoulders. He is in brown armour, with fine lace at his throat and wrists. His sword with a gold pommel hangs from a blue sash with gold fringe that is wound round his hips. His left hand rests on a round shield; in his right hand is the commander's baton. In the middle distance is a burning town. At the back are rocks under a cloudy sky.

Canvas, 48½ inches by 38 inches.

Sale.—Baron de C——, Paris, December 20, 1913, No. 52.

418. **A MAN OF RANK.**—Half-length. He wears a yellow silk coat, a lace cravat, and a wig. In an oval frame.

Canvas, 39 inches by 30 inches.

Sales.—Demiani and others, Berlin, November 11, 1913, No. 88.
J. C. Robinson and others, Berlin, March 31, 1914, No. 84.

419. **A YOUNG NOBLEMAN.**—Half-length, in full face, with head inclined to the right; he looks at the spectator. He wears an immense powdered wig and an antique dress, consisting of a close-fitting buff coat, puffed sleeves, and a deep red drapery round the shoulders.
Canvas, 17½ inches by 13½ inches.

Sale—R. Peltzer of Cologne and others, Amsterdam, May 26, 1914, No. 119 (375 florins).

420. **A MAN.**—Three-quarter length, standing in a park. He is turned three-quarters left, but his blue eyes are fixed on the spectator. He has a large fair wig. He leans his right arm on a sculptured pedestal, on the front of which a Cupid holds up a wreath. His right hand grasps the old gold wrap which he wears over his black velvet costume. His left hand, with the palm outwards, rests on his hip. [Pendant to 536.]
Canvas, 27 inches by 24 inches.

Sale.—R. Peltzer of Cologne and others, Amsterdam, May 26, 1914, No. 328 (3600 florins, with pendant).

421. **A LADY.**—Half-length, in full face. In black widow's dress. In a painted stone oval.
Signed in full at foot, and dated at top, "Ao. 1678"; panel, 12½ inches by 9½ inches.

Exhibited at Amsterdam, 1876, No. 110; at The Hague, 1903, No 80.
In the collection of the late dowager Madame Backer, born De Wildt, Amsterdam.

422. **A WOMAN.**—Half-length; life size. She is in black and white, and holds a book bound in red. Catalogued as a portrait of A. M. van Schurman.
Signed in full, and dated 1667; canvas, 36 inches by 29½ inches.

In the Arras Museum, No. 123.

423. **AN OLD LADY.**—In full face. She wears a black silk gown and a cap of white gauze. Round her neck is a string of pearls.
Signed in full to the right, and dated 1670; canvas, 17 inches by 14½ inches.

In the collection of Lavalard de Roye, bequeathed to Amiens.
In the Amiens Museum, 1899 catalogue, No. 25.

424. **AN ELDERLY WOMAN.**—Half-length, in full face, inclined to the left, before a greyish-brown background. She wears a widow's cap on her smoothly combed hair. On her black cloak the only ornament is a black lace collar, the fine texture of which is shown up on the white undergarment. She looks out of the picture with her large greyish-blue eyes. The background has been partly retouched. A fine picture, smooth and searching in treatment.
Signed to the left at foot, "Aet. 53 N. Maes 1667"; canvas, 28½ inches by 23½ inches.

In the collection of J. J. Bachofen-Burckhardt, Basel, 1907 catalogue, No. 136.

425. **A LADY.**—Half-length, almost in full face, but inclined to the left. She looks at the spectator. The hands are not shown. Her hair is parted, under a little cap. She has pearls in her ears and round her neck. Her gown is cut out wide at the throat; over the left shoulder is a sash; from under the dark sleeves come full white sleeves. At the back is a park. In a painted oval.

Tall in proportion to its width.

In the collection of Carl Geldner, Basel.

426. **A LADY.**—Half-length, seated, inclined to the left. Her left hand rests on the arm of the chair; her right hand, holding a pocket handkerchief, is on her lap. She is in black, with a smooth broad white collar and wristbands.

Canvas, 32 inches by 26 inches.

Exhibited at Berlin, 1890, No. 171.
In the collection of the late Empress Frederick, Berlin.

427. **A WOMAN.**—Half-length, seated, in full face. In black.

Canvas, 17 inches by 13½ inches.

Exhibited at Berlin, 1890, No. 172.
In the collection of the late Empress Frederick, Berlin.

428. **An Old Woman in an Arm-Chair.**—She holds her spectacles in her right hand; her left hand is on a book in her lap. She is in black, with a flat close-fitting white collar. The half-shadow reminds one strongly of the school of Rembrandt. Its genuineness is not assured, especially because of the unusual spelling of the signature.

Signed to the right at foot, "N. Maas"; panel, 14 inches by 12 inches.

Exhibited at Berlin, 1890, No. 170.
In the collection of Wilhelm Gumprecht, Berlin.

429. **AN OLD WOMAN IN AN ARM-CHAIR.**—Seen to the knees, turned three-quarters right. Her hair is combed back under a black cap. She wears a large ruff. Her left arm rests on the arm of the chair; her right hand is in her lap. Smooth background.

Signed in full to the left, and dated 1669; canvas, 46 inches by 34 inches.

Exhibited at Berlin, 1909, No. 73*a*.
In the Boulton collection, Norfolk House, Hertfordshire.
In the possession of Messrs. Dowdeswell, London.
In the collection of Marcus Kappel, Berlin, 1914 catalogue, No. 14.

430. **A YOUNG GIRL.**—Half-length. A late work.

Canvas, 16 inches by 12 inches.

Exhibited at Berlin, 1909, No. 74.
In the collection of M. Steinthal, Berlin.

431. **A WOMAN.**—Three-quarter length, standing. She is turned

three-quarters left, but looks at the spectator. Her right hand, with the palm upward, rests on a pedestal, near some flowers. Her left arm hangs down her figure, with the hand gracefully holding the gown. She wears a black velvet gown, and a yellow sash which passes round her shoulders and is fastened at the waist. Her hair is crimped on the forehead and falls in long curls on her shoulders. She has a string of pearls on her bare neck. To the left is an open vista. To the right is a red drapery. [Pendant to 305.]

Signed in full, and dated 1680; canvas, 26 inches by 21 inches.

In the collection of the Marquis de la Caze; acquired in 1829 for Bordeaux.

In the Bordeaux Museum, 1894 catalogue, No. 264.

432. **A LADY SEATED.**—Three-quarter length, turned a little to the left. She sits in an arm-chair in an interior. Her left elbow rests on the arm of the chair. With the right hand, which is depressed, she grasps her veil, which is wound over round the arm and passes round her back and over the left shoulder to the front again, where the other hand holds it. Behind her to the left is a table.

In the Boston Museum.

433. **A LADY SEATED.**—Her right hand is on her lap, her left hand on the arm of her chair, which is upholstered in red velvet. She wears a black velvet cap.

Canvas, 35½ inches by 27½ inches.

In the Gisler collection, bequeathed in 1884 to Brussels.

In the Brussels Museum, 1906 catalogue, No. 284.

434. **AN OLD WOMAN.**—Of the early period. [Pendant to 311.]

In the Cavens collection, Brussels.

435. **A WOMAN.**—In white with a fluttering red shawl. Landscape background. Of the last period.

In the collection of E. Halot, Brussels.

436. **A LADY.**—Three-quarter length. She stands in a park in front of dark trees, with her body inclined to the left and her head to the right; she looks at the spectator. She wears an elegant silk gown, cut low, with half sleeves of white cambric. Her right elbow rests on a grass-grown rock; her left arm hangs down. Round her neck is a string of pearls. She has curly hair with a long corkscrew ringlet falling on her left shoulder. A late work.

Canvas, 26½ inches by 22 inches.

In the Serraris collection.

In the collection of Baron L. Janssen, Brussels.

437. **A LADY.**—Three-quarter length. She sits in an arm-chair, turned three-quarters left, looking at the spectator. She wears a black gown trimmed with fur, and a large ruff, and white wristbands. Her left hand rests on the arm of her chair, and her right hand is in front of her,

exactly corresponding to the hands of her husband. On her head is a black cap. Possibly the same old lady as painted by Rembrandt in 1661 in 857 (National Gallery) and 863 (Lady Wantage); *see* note to 863. There appear to be some differences in the nose. [Pendant to 315.]

Canvas, 35 inches by 27 inches.

In the Esterhazy collection, Vienna.

In the Budapest Museum, 1906 catalogue, No. 369.

438. **A YOUNG LADY.**—Half-length, in full face, with her head inclined to the left; she looks at the spectator. She has very fair ringlets, one of which falls on her bare shoulder, to the right. She wears a light gown, cut low, with a dark scarf over her right shoulder. She has pearls in her hair and her ears, at her throat, on her bodice, and on her left forearm. The hands are not shown. In a painted oval. [Pendant to 316.]

Sale.—A French collection, Berlin, April 4, 1911, No. 110.

In the collection of Marczell von Nemes, Budapest; not in the catalogue of the sale in Paris, June 17, 1913.

439. **A LITTLE GIRL WITH A FAWN AND A DOG.**—She sits on the ground under a tree. Her silk dress shows her bare legs. She wears a cap with ostrich feathers. She caresses a fawn which pushes its head from the left close to her breast. On the right a spaniel barks at the child. In the left top corner is a lozenge-shaped coat-of-arms with three kidney-shaped leaves (of the Van der Meer or Van Nierop family). [Probably identical with 210.]

Signed in full to the right at foot; canvas, 38 inches by 30 inches.

Sale.—H. W———, Paris, April 30, 1900, No. 32.

In the G. Rath Museum, Budapest, 1906 catalogue, No. 83.

440. **PORTRAIT OF A WOMAN.**

In the Hutchinson collection, on loan to the Chicago Art Institute.

441. **A LADY AT A FOUNTAIN.**—On a grass-grown hill. She wears a green silk gown, cut low, with loose white muslin sleeves pushed up to the middle of the arms, and a flesh-coloured sash. Her hair is drawn back from the forehead and crimped on the top, and falls in luxuriant curls on the neck and shoulders. A pearl necklace adorns her neck; there are pearls in her ears. In his latest style.

Canvas, 27 inches by 22½ inches.

In the Douai Museum, 1869 catalogue, No. 228—as a G. Maes.

442. **A LADY.**—Half-length, in full face, with her head inclined to the left; she looks at the spectator. Large dark curls fall on her bare shoulders. She wears a light gown, cut low, and a dark silk shawl passing over her shoulders and held at the breast with her left hand. The right hand is not shown. At the back is drapery, with a landscape vista to the left. Late work. It is called a Mignard, but seems to the author to be by Maes.

Oval.

In the Von Liphart collection, Dresden, formerly at Ratshof, near Dorpat.

443. **A LADY.**—Three-quarter length. She sits by a fountain. Her left arm rests on a dolphin's head from which the water flows. She wears a loose white robe with a blue cloak. Landscape background.

Canvas, 21 inches by 17 inches.

In the collection of Sir Henry Barron; given to the Irish National Gallery, 1878.

In the Irish National Gallery, Dublin, 1898 catalogue, No. 204.

444. **A Lady.**—Of middle age. Half-length, life size, in full face, with her head turned three-quarters left. Her small features are framed in dark red curls. She wears a black gown cut out square at the neck, with a white kerchief; the sleeves reach to the elbows, where the short puffed white undersleeves begin, leaving the forearms bare. The ends of a black shawl are drawn round the arms; the lady with her right hand pulls the upper edge over her shoulders. She wears pearls and brilliants and has a double string of pearls round her neck. Sombre landscape background. The attribution is not quite certain. Formerly assigned to G. Flinck.

Canvas, 34 inches by 28 inches.

In the collection of J. F. Städel, Frankfort-on-Main, before 1816.

In the Städel'sches Kunstinstitut, Frankfort-on-Main, 1900 catalogue, No. 186.

445. **A LITTLE GIRL WITH A DEER.**—Three-quarter length. She embraces a deer which crops the bushes to the right; a spaniel barks at it. The child turns her head a little to the left and smiles at the spectator. She has light curls and a plumed velvet cap. Her dress is laid over her left shoulder, exposing the white undergarment on the right shoulder. At this side hangs a quiver full of arrows. Dark foliage with a little vista to the left. In a painted oval.

In the May collection, Frankfort-on-Main.

446. **An Old Lady seated.**—She is in black with a broad turn-down white collar, and cambric wristbands and cap. On her knees lies a small Bible. The chair is upholstered in green. Above to the left is painted in the coat-of-arms of Snouck van Loosen. The author does not unreservedly recognise the hand of Maes in this portrait.

Canvas, 36 inches by 28½ inches.

Sale.—H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 116 (1900 florins, Ghent Museum).

In the Ghent Museum, 1909 catalogue, No. 1906A.

447. **A GIRL WITH A FAWN.**—In a landscape, a girl in purple and yellow silk caresses a fawn. Wrongly attributed to Netscher.

In the collection of Sir Audley Neeld, Bart., Grittleton House.

448. **A LADY IN A WHITE EVENING GOWN.**

Signed.

Exhibited at The Hague, 1909, No. 252*a*.

In the collection of Hoeufft van Velsen, The Hague.

449. **A LADY IN A RED EVENING GOWN.**
Signed and dated 1691.

Exhibited at The Hague, 1909, No. 252*b*.
In the collection of Hoeufft van Velsen, The Hague.

450. **A WOMAN.**—Half-length; life size; inclined to the left. She rests her left hand on the marble basin of a well. She wears a low-cut white gown and a purple scarf. [Pendant to 324.]
Canvas, 48½ inches by 39 inches.

In the collection of Victor E. L. de Stuers, The Hague.

451. **A LITTLE GIRL.**
Canvas, 17½ inches by 12½ inches.

Exhibited at the Town Museum, Haarlem, 1902 catalogue, No. 150.
In the collection of H. Teding van Berkhout, Haarlem.
In the collection of F. Teding van Berkhout, Haarlem.

452. **A SMILING LADY.**—Three-quarter length. Her right arm rests on a stone balustrade; her left arm hangs at her side. Her head-dress is neatly arranged; she has a plain smooth collar and costly pendants in her ears. At the back is a red drapery; to the right is a view of a thick gloomy park. Of the middle period.
Signed to the right at foot, "N. Maes f. 16—"; canvas, 44 inches by 36 inches.

Sale.—Dr. van Cleef, Paris, April 4, 1864, No. 54 (220 francs).
In the Hudtwalcker-Wesselhoeft collection, Hamburg, 1889 catalogue, p. 69; bought for the Kunsthalle in 1888.
In the Hamburg Kunsthalle.

453. **A LADY IN A GREY AND RED SILK GOWN.**—She leans her head on her left hand. She grasps some strands of her long dark hair, which falls in curls on her right. Round her neck is a string of pearls. Of the painter's last period.
Canvas, 30 inches by 27 inches.

Exhibited at the Grosvenor Gallery, London, 1913, No. 20.
In the possession of Sir Hugh Lane.
Given by Max Michaelis to the South African Union.
In the Art Gallery, Cape Town.

454. **A WOMAN.**—In a painted oval frame. A good work of the late period. [Pendant to 332.]
Panel, 17½ inches by 12 inches.

Sale.—F. C. Bugge, Copenhagen, August 21, 1837, No. 368 (56 rd, the Museum).
In the Copenhagen Museum, 1904 catalogue, No. 191.

455. **An Old Lady seated.**—Seen to the knees, turned in a three-quarter view to the right. She looks at the spectator. She sits in an arm-chair, with her left hand before her and her right hand on the arm of the chair. On her long hair is a dark cap. She wears a dark gown, with a medallion on the breast and white trimming at the throat; the

white undergarment is exposed at the sleeves. In the left foreground is the corner of a table with a cover. Above is a drapery. To the left at top is the coat-of-arms of the Counts Van Hoorne. The red is much faded. Formerly attributed to F. Bol.

Canvas, 46 inches by 37½ inches.

In the Ritterich collection, Leipzig; acquired in 1862 by the Leipzig Kunstverein.

In the Leipzig Town Museum, 1891 catalogue, No. 261.

456. **A Lady.**

Signed in full to the left at foot, and dated 1679; 25 inches by 20 inches.

Exhibited at Lemberg, 1909, No. 15.

In the collection of Count Leon Pininski, Lemberg.

457. **A LADY OF ABOUT FIFTY.**—Half-length. In black. Dark background. [Pendant to 336.]

22½ inches by 19 inches.

In the collection of the Marquess of Bute, London, Richter's 1884 catalogue, No. 105.

458. **A LADY.**—Three-quarter length; standing, almost in full face, in a wooded landscape. Her left elbow rests on a bank; in her right hand is a brown veil. She wears a gown of white satin with short sleeves, pearl ear-rings and a pearl necklace. Dark background. Described in the Academy catalogue as the wife of the painter; the statement is unfounded.

Canvas, 49 inches by 39 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1910, No. 176.

In the collection of Mrs. Drummond Forbes, London.

459. **A LADY SEATED.**—Life size; turned three-quarters right. She looks at the spectator. Her right hand is on the arm of the chair; her left hand is before her. She is in black with a widow's cap and a plain close-fitting collar. A dark chair. Behind her a grey curtain. Painted about 1660–1665.

Signed in full to the right above the back of the chair; canvas, 34 inches by 27 inches.

In the possession of Sulley and Co., London.

460. **A LADY.**—Three-quarter length; life size. She is at a fountain, with one hand in the water. Reddish-brown costume. Wrongly catalogued as a Godefroid Maes. [Pendant to 340.]

Signed in full, and dated 1669; canvas, 44 inches by 36 inches.

In the Liège Museum, 1901 catalogue, No. 174.

461. **A YOUNG WOMAN.**—Three-quarter length; life size; standing, in full face. Her head is turned a little to the left; she looks at the spectator. Her left forearm rests on a table with a green cover, upon which is a blue vase with flowers; the hand hangs down and loosely

grasps the gown. The right hand lies on the left forearm. She has long hair, with curls falling on the left shoulder. She wears pearls in her ears, at her throat and on her red gown, which is cut low. To the left is a landscape vista. [Pendant to 342.]

Canvas, 44½ inches by 35½ inches.

In the Mannheim Gallery.
In the Aeltere Pinakothek, Munich, 1913 catalogue, No. 364.

462. **A WOMAN.**—Probably the wife of the Burgomaster Van de Poll, according to the 1881 catalogue. [Pendant to 344.]

Signed in full, and dated 1667; canvas, 36 inches by 28 inches.

Exhibited at The Hague, 1881, No. 48.
In the collection of Prince Frederick of the Netherlands.
In the collection of the Prince of Wied, Neuwied.

463. **A WOMAN SEATED.**—Seen to the knees, in a three-quarter view to the right. She looks at the spectator. Her hands are joined; in the left is a closed fan. She wears a small black hat and a black gown with a broad white linen collar and loose white undersleeves. In the right background a curtain is drawn back to show a landscape.

Canvas, 44 inches by 35 inches.

In the possession of L. R. Ehrich, New York; sold in 1906 to the Museum.
In the Metropolitan Museum, New York, 1914 catalogue, No. M. 261-1.

464. **A LADY.**—Three-quarter length, in full face; her head is inclined to the left, but she looks at the spectator. She wears a dark costume cut low in a V-shape and adorned with tulle, and pearls round the opening and on the bodice. She has full cambric sleeves reaching a little above the elbows. Round her neck is a string of large pearls; there are pearls also in her ears. She has curly hair; one long curl hangs down on her left shoulder. She holds in the right hand, to the right in front of her, the end of a long veil, which waves in the wind behind her to the left; the other end is in her left hand, which is bent down. She stands in front of a stone balustrade, above which is a view of a park. To the left is the dark wall of a house.

In the possession of L. R. Ehrich, New York.
In the collection of H. D. Babcock, New York.

465. **A WOMAN.**—[Pendant to 348. Probably identical with 467 or 468.]

In the possession of L. R. Ehrich, New York.
In the Bedcart collection, New York.

466. **A LADY WITH FAIR HAIR.**—Life size. She wears a white gown and a pale red sash. She leans her left arm on a bank. Her right arm hangs at her side. Dark landscape background.

Exhibited at the Corcoran Museum, Washington, about 1908.
In the collection of W. A. Clark, New York.

467. **A WOMAN.**—Seen to the knees, in full face, with her head

turned three-quarters left. She looks at the spectator. She rests her left elbow on a rock, with the hand raised; she twists a curl round her forefinger. Her right hand holds a yellow shawl on her left breast. She has long curls, and wears pearl ear-rings and a pearl necklace. Her gown is cut out in a V-shape and leaves the forearms bare; it is adorned with pearls on the right shoulder and with a gold clasp at the breast. At the back is a rock, with water streaming from it in the right foreground. To the left is a landscape vista. [Possibly identical with 465.]

Canvas, 27½ inches by 23 inches.

In the possession of L. R. Ehrich, New York.

468. **A LADY.**—Seen to the knees, in full face; she looks at the spectator. Beside her to the left is a stone pedestal draped with a light red cover; on it is a little barking dog, at which the lady points the forefinger of her left hand, resting with the back on the pedestal. Her right hand also rests on the pedestal, lightly grasping the cover with the forefinger and thumb. She wears a white satin gown adorned with pearls and jewels, with a purple shawl on her right shoulder; she has a pearl necklace and pearl ear-rings, and curls. At the back to the left is a drapery; to the right is a view of an evening landscape. [Possibly identical with 465.]

Canvas, 27 inches by 22 inches.

In the possession of L. R. Ehrich, New York.

469. **A YOUNG WOMAN IN THE SHADE OF A TREE.**—Three-quarter length; standing against a bank. She rests her left forearm on a rock, with her right hand on it. She has very fair hair with long curls on both sides, a pearl necklace and pearls in her ears. She wears a white and yellow silk gown, with a black wrap.

Signed in full to the right at foot, and dated 1676; canvas, 45 inches by 37 inches.

In the collection of Dr. J. E. Stillwell, New York.

470. **A GIRL WITH TWO DEER ON A ROCK.**—Full length; in a reddish-brown dress. Landscape background. [Pendant to 351.]

This picture or the pendant is signed in full, and dated 1671.

In the collection of the Marquise d'Aoust, Paris.

471. **A Woman in Black and White.**—Life size. A good picture, apparently an early work of Maes, but of this the author is not quite sure.

In the collection of Baron d'Erlanger, Paris.

472. **AN OLD WOMAN READING.**—Seen to the knees, turned three-quarters left. She sits on a high-backed chair at a table on which lie a document with a pendent seal, a closed book, and an open book which she is reading. Her right hand, with the glasses between her forefinger and thumb, lies on the closed book, and her left hand is on the table. She wears a black cap and a black gown trimmed with fur, over which

is a white collar with pointed ends. A good picture by Maes in his Rembrandt period. According to an untrustworthy tradition, the picture once bore the signature of J. Victors or C. A. Renesse.

Panel, 30 inches by 23 inches.

Engraved by Taurel.

Exhibited at The Hague, 1890, No. 89, as a C. A. Renesse; in Utrecht, 1894, No. 420, as attributed to C. A. Renesse; in Amsterdam, by Fred. Muller and Co., 1906, No. 70.

Probably the picture in the collection of John Walter, Bearwood, mentioned by Waagen (iv. 297).

Sales.—Pappelendam, Amsterdam, June 11, 1889, No. 99 (62 florins).
A. H. H. van den Burgh, of The Hague, Amsterdam, September 21, 1904, No. 22 (1425 florins).

In the collection of Max Flersheim, Paris.

473. **A WOMAN.**—Half-length; life size. She is turned three-quarters left, but looks at the spectator. Her hands are crossed, with the right uppermost, in front of her. She wears a white cap, a black gown, and a white collar and wristbands. To the right at top is her coat-of-arms, divided in two and bearing two horizontal crosses, one horizontal cross, and three birds. [Pendant to 353.]

Signed in full to the left, and dated 1656; panel, 29 inches by 23½ inches.

In the collection of Lord Arundell of Wardour, Wardour Castle.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 300 Paintings," 1898, No. 78.

In the collection of A. Lehmann, Paris.

474. **A WOMAN.**—Half-length. In a white gown, cut low, with a red shawl. Behind her is a dark brown drapery. In a painted oval. A late work. [Pendant to 354.]

Signed in full to the right at foot; canvas, 18 inches by 13½ inches.

In the collection of Freifrau von Lamm, Berlin.

In the possession of Dr. Paul Mersch, Paris, October 1910.

475. **A LADY SEATED.**—Three-quarter length. She is at a table, with her hands clasped. At the back are curtains. Only black and white. A very early work. [Pendant to 356.]

Panel, 14 inches by 16 inches.

In the collection of Jules Porgès, Paris.

476. **AN OLD WOMAN.**—Half-length; almost in full face, but inclined a little to the left. She looks at the spectator. She wears a red bodice, showing the narrow white collar of the chemisette at the throat, and over it a black cloak, and a black hat. The hands are not shown.

Panel, 17½ inches by 13 inches.

In an English collection.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1897, No. 17.

In the collection of the late Adolphe Schloss, Paris.

477. **A GIRL.**—Seated in the open air, seen to the knees. Her figure is turned to the front, with the knees to the right, and the head also inclined to the right. She looks at the spectator. She wears a light flowered gown, cut low at the throat, and trimmed with lace, a wine-red shawl over her shoulders. Her right forearm lies on a fountain-spout shaped like a dolphin. The left hand points to the left; the left forearm throws a cross-shadow on the lap. In a park; dark background.

Canvas, 17½ inches by 14½ inches.

In the possession of Steinmeyer and Sons, Paris, April 1911.

478. **A LADY WITH RICH FAIR HAIR.**—Half-length; in full face. She wears a garnet-coloured gown with a pearl necklace. At the back is a curtain, caught up high, of the same colour as the dress. In a painted oval.

Canvas, 15½ inches by 12½ inches.

In the Louvre; transferred from the store-room in 1872 to Perpignan.
In the Perpignan Museum, 1884 catalogue, No. 7 (60).

479. **A VERY YOUNG LADY.**—Three-quarter length; standing, near a stone column on which she rests her left arm. She turns to the right. She wears an orange-coloured gown with a white tulle scarf round her shoulders, and a purple cloak, the end of which is fastened at her breast with a jewelled pin. She holds the cloak with her right hand. To the right is a deep red curtain; to the left is a landscape vista.

Signed in full on the column, and dated 1678; canvas, 37 inches by 30 inches.

In the Academy of Fine Arts, Petrograd, 1874 catalogue, No. 521.

480. **A WOMAN.**—Half life-size; in full face. She has a fair complexion. She wears a black velvet bodice and a light scarf round her shoulders. At the back is a drapery partly drawn up. Much repainted.

Signed in full; panel, 15½ inches by 11½ inches.

In the Babinet collection, Paris; bequeathed to Poitiers.
In the Poitiers Museum, 1884 catalogue, No. 139.

481. **A LADY.**—In full face. She wears a brownish-yellow silk gown, edged with lace, a purple cloak, and a pearl necklace. To the right is a view of a dark landscape. A genuine work. The catalogue recalls A. Wolfsen.

Canvas, 18 inches by 13 inches.

In the Glath collection, Breslau; sold in 1896 to Novak.
In the collection of J. V. Novak, Prague, 1899 catalogue, No. 50.

482. **AN OLD WOMAN WITH A BOOK BEFORE HER.**—She leans her right arm on the book, and holds her glasses in her right hand. She wears a dark gown, and a black cloth round her head. She looks to the right. An early work.

Panel, 9 inches by 7 inches.

In the collection of Sir J. C. Robinson, London; sold in 1877 to Sir F. Cook (for £100).

In the collection of Sir Frederick Cook, Bart., Richmond, 1914 catalogue, No. 279.

483. **A WOMAN.**—Between forty and fifty. Half-length; almost in full face, but inclined to the left. Her fair hair falls in rebellious curls on her bare shoulders. She has pearls in her ears and at her throat. She wears a white silk gown—exposing the upper part of her bosom and her left forearm which is adorned with pearls—and a purple cloak which she holds with her left hand; the cloak falls loosely from the right shoulder and the back over both arms and covers most of the bosom. At the back is an arbour overarching the figure. Of the last period. [Pendant to 367.]

Signed in full to the right at foot; oval canvas, 16½ inches by 13 inches.

In the Schwerin Museum, 1882 catalogue, No. 622.

484. **A YOUNG LADY OF RANK.**—Half-length; life size. She stands, turned to the left, at a little dolphin fountain. She wears a white satin gown, cut low, a purplish-brown cloak, a pearl necklace and pearls in her loose curls. She pulls up her left sleeve with her right hand, as she holds her left hand under the water spouting from the dolphin. At the back is a wall. Not very good.

Signed in full, and dated 1666; canvas, 34 inches by 26½ inches.

Mentioned by O. Granberg, *Les Collections privées de la Suède*, 1886, i. No. 105.

Successively in the Lagergren (sold by auction in 1850), Huss, and Berg collections.

In the collection of Stockholm University, 1912 catalogue, No. 62.

485. **A LADY.**—About thirty. Three-quarter length, in full face, with the head inclined to the right. She looks at the spectator. She rests her left elbow on a rock, with her head on her hand. She grasps the front of her gown with her right hand. She wears pearl ear-rings and a pearl necklace. Her red gown is cut out in a V-shape and leaves the forearms bare; the ends of the sleeves are filled out with white silk. A brown shawl falls from the left shoulder right across the figure to the knees. At the back is a rock with a landscape to the left.

Signed in full; canvas, 23½ inches by 19 inches.

Mentioned by O. Granberg, *Trésors d'Art en Suède*, ii. No. 349.

Sale.—Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 91 (440 florins).

In the collection of Count W. von Hallwyl, Stockholm.

486. **A Young Lady.**—[Pendant to 369.]

Panel, 14 inches by 12⅛ inches.

Mentioned by O. Granberg, *Trésors d'Art en Suède*, i. No. 411.

In the collection of M. C. von Schinkel, Tidö.

487. **A WOMAN.**—Good.

A small picture.

Exhibited at Liège, 1893, No. 118.

In the collection of Hauzeur de Simony, Verviers; bequeathed to the town.

In the Musée Communal, Verviers.

488. **A Young Lady.**—Three-quarter length, in full face. She wears a low-cut satin gown, and in her left hand, which hangs down, holds a silk cloth full of flowers. She offers a flower with her outstretched right hand. Dark background with trees.

Mentioned by Frimmel, *Blätter für Gemäldekunde*, ii. 14.

In the Von Klarwill collection, Vienna.

489. **A LADY.**—Three-quarter length; standing, in full face. She leans her right elbow on a rock; her left hand rests on the right forearm. She wears a silk gown, cut low, with white tulle half-sleeves, and a white shawl fastened on the left shoulder with a clasp; she holds the other end of the shawl in her right hand. She has a string of pearls around her neck and a large pearl in each ear. She has bright curls; a long curl falls on each shoulder. Behind her is a dark cliff, with a view to the right of a landscape with tall thick trees. [Pendant to 376.]

Oval.

In the collection of Prince Liechtenstein, Vienna.

490. **A LADY IN A LANDSCAPE.**—Seated. She has flowers in her hand and leans her right arm on a rock. She wears a white bodice, cut low, and a red skirt.

Signed to the left at foot.

In the collection of Armin Stern, Vienna.

491. **A LADY SEATED.**—Three-quarter length. She wears a low-cut silk gown. She leans her right elbow on the arm of the chair and brings her other hand to the elbow, so that the left arm crosses the figure diagonally. She has long curls. She wears a brooch on her corsage.

22 inches by 17½ inches.

In the collection of A. Strasser, Vienna.

492. **A YOUNG LADY AS DIANA.**—Standing, seen to the knees, almost in full face, with her head turned three-quarters left; she looks straight out of the picture. Her left arm is extended downwards, with the bow in the hand. Her right arm is raised, with the hand drawing an arrow from the quiver hanging at the back. She wears a pearl necklace and a pearl in her right ear. At foot, to the left, are the head and shoulders of a dog looking at the lady. On the back the large letters "I G H" are painted in red; they are perhaps the initials of the sitter or of some past owner.

Panel, 21 inches by 16 inches.

Mentioned by G. Glück, *Dutch Pictures in the Collection of A. Tritsch*, pp. 21, 45.

In the collection of the late Alexander Tritsch, Vienna.

493. **An Old Woman.** Sm. 13.

Sale.—Ralph Bernal, London, 1824 (£44 : 2s.).

494. **A Woman.**
Signed, and dated 1682.

Exhibited at Manchester, 1857, No. 682.
Then in the collection of Howard Galton, Hadzor Manor, Droitwich.

494*a*. **A Lady standing.**—Half-length. She wears a black silk cap; a large collar and white wristbands on her black silk gown. She has a veil on her left arm. The hands are crossed; the left hand alone is gloved. Beside her are an arm-chair and a column with green drapery. At the back is the entrance to a castle.
Canvas, 38½ inches by 30 inches.

Sale.—Christophe van Loo of Ghent, Paris, May 25, 1881, No. 14 (1080 francs).

495. **A Woman.**
Signed in full, and dated 1676; panel, 22 inches by 17½ inches.

Exhibited at The Hague, 1881, No. 193.
Then in the collection of L. P. C. van den Bergh, The Hague.

496. **A Young Woman.**—Her powdered hair falls on her shoulders. Her left arm is extended to the front; her right hand holds an emerald-green drapery at the breast. She wears a white satin gown, cut low, with a pearl ornament on the corsage. She has pearls at her throat and in her ears. At the back is a cloudy sky, with a column to the right.
Signed in full, and dated 1672; panel, 26 inches by 18½ inches.

Sale.—Ruelens, Brussels, April 17, 1883, No. 171.

497. **A LITTLE GIRL.**—Half-length. She wears a white satin frock, and a plume on her head. She has a flower in her right hand. Landscape background.
Signed to the right at foot with the initials; panel, 18 inches by 13½ inches.

Sale.—Höpken-Melenberg and others, Berlin, May 6, 1892, No. 128.

498. **A Woman seated.**—Three-quarter length; inclined to the left. She looks straight out of the picture. She leans her left hand on the arm of her chair, and her right hand on an open book in her lap. She is in black, with a close-fitting white cap and a large flat ruff. [Probably a pendant to 397.]
Panel, 15 inches by 11½ inches.

In the collection of T. Humphry Ward, London.
Sale.—C. Sedelmeyer, Berlin, November 16, 1897, No. 29.

498*a*. **A YOUNG LADY.**—She leans her left arm on a mossy rock, from which flows a stream down a wooden channel into a basin. She has long fair hair and rests her head lightly on her hand. She wears a blue silk gown, the folds of which are fastened with a clasp at the breast, and a red shawl over her shoulders. With the right hand she caresses a little dog which barks and holds out a paw to its mistress. To the left is a view of an evening landscape. [Pendant to 397*a*. Identical with 532.]
Canvas, 24 inches by 20 inches.

In the Potemkin collection, Brussels.

Sale.—Valentin Roussel of Roubaix, Brussels, June 14, 1899, No. 18 (3000 francs).

499. **A LADY.**—Half-length; life size; turned three-quarters left. She looks at the spectator. Her hands are not shown. She wears a yellow gown and a bright red shawl round her shoulders. She has pearls in her hair and her ears and at her throat.

Signed in full; panel, 29 inches by 23 inches.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1901, No. 24.

500. **A LADY SEATED.**—Three-quarter length; in full face; she looks at the spectator. Her left forearm rests on the table; she makes a gesture with the left hand as if she is speaking. Her right arm hangs down, with the hand lightly grasping her gown. She wears a black gown cut in a round at the neck, and a blue silk sash passing from the left shoulder to the right hip. She has pearls in her ears and at her throat, and other jewels on her gown. Her forearms are bare. In the left background is a brocaded drapery; to the right is a view of a garden with a fountain. [Pendant to 401 and 503.]

Signed in full, and dated 1689; canvas, 27½ inches by 22½ inches.

Sale.—Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 88 (200 florins).

501. **A YOUNG LADY.**—Three-quarter length. Over a white jewelled bodice she wears a red cloak. Landscape background.

Signed, and dated 1688; canvas 25½ inches by 20 inches.

Sale.—De la Court and others, Amsterdam, September 21, 1904, No. 94 (430 florins).

502. **A Lady seated.**—Seen to the knees; turned three-quarters left. She looks at the spectator. She sits on the right at a fountain and leans her right elbow on the edge of the basin with her hand at her breast; her left hand lies in her lap, lightly grasping the gown. She has curls, and wears a white satin gown with a red shawl. She has pearls in her ears and at her throat.

Signed in full; canvas, 20 inches by 16½ inches.

Sale.—The Dowager Madame Insinger, born Van Loon, and others, Amsterdam, April 28, 1903, No. 893.

503. **A LITTLE GIRL WITH A ROEBUCK.**—A child of about thirteen. She is turned three-quarters left, with her head almost in full face but inclined a little to the right. She looks at the spectator. In front of her is a roebuck, round whose neck she twines a garland. She is dressed as a shepherdess in gold and blue silk, adorned with pearls and precious stones. In the background is a park. [Pendant to 401 and 500.]

Signed in full, and dated 1689; canvas, 26½ inches by 22 inches.

Sales.—Raedt van Oldenbarnevelt, Amsterdam, April 15, 1902, No. 90 (690 florins).

Théophile de Bock and others, Amsterdam, March 7, 1905, No. 654.

504. **AN ELEGANT LADY.**—Half-length. She has an abundance of fair curls. She wears a deep red velvet gown, cut low, and trimmed with silk and lace, and adorned with pearls.

Oval canvas, 17½ inches by 13 inches.

Sale.—Werner Dahl of Düsseldorf, Amsterdam, October 17, 1905, No. 74 (105 florins, Dirksen).

505. **A GIRL.**—Seen to the hips, with the figure turned to the front and the head inclined a little to the right. She looks at the spectator. Two ringlets fall on her bare shoulders. Her gown is cut very low. With her right hand she holds at her breast a cloth drawn over her left shoulder; the left hand is not shown. In a park, with a patch of sky to the right. In a painted oval. [Pendant to 404A.]

Canvas, 17 inches by 13 inches.

Sale.—L. Block of Vienna, Amsterdam, November 14, 1905, No. 35.

506. **An Old Woman.**—Three-quarter length; life size; in full face. She sits in a large red arm-chair, resting both arms on the arms of the chair; she holds her left hand flat before her, while the right hand is on the knob of the chair. She looks at the spectator. She wears a black cap on her brown hair, and a black gown with white wristbands and a very large white ruff.

Panel, 35½ inches by 28 inches.

In the collection of Henri Gruson, Lille.

In the Cousin collection, Paris.

In the possession of C. Sedelmeyer, Paris, "Catalogue of 100 Paintings," 1905, No. 19; here the picture is said to have been in the Cousin collection first.

507. **A YOUNG LADY.**—Almost full length; seen almost in full face, but inclined to the left. She looks at the spectator. Her right forearm rests on a rock, and her left hand upon that arm. She has an abundance of fair curls. She wears a white silk gown, over which a purple cloak hangs down from the right shoulder. She has pearls in her ears, at her throat, and on her gown. Water flows from the rock. At the back is a park, with a patch of sky to the right.

Canvas, 21 inches by 18 inches.

Sale.—Von Phaland and others, Amsterdam, April 24, 1906, No. 87 (800 florins).

508. **A LADY.**—Half-length, in full face, with the head turned almost three-quarters right. She looks at the spectator. Only the left arm is shown; it lies before her, with the hand grasping a purple cloak. She wears a brown gown, cut round at the neck, and a white veil over it, with pearl necklace and ear-rings.

Signed in full to the left; canvas, 25½ inches by 20½ inches.

Sale.—Von Phaland and others, Amsterdam, April 24, 1906, No. 88 (1250 florins, G. Neumans).

509. **AN OLD LADY.**—Half-length, seen in full face. She has

her hair powdered. She wears a loose plum-coloured bodice, cut low, and full sleeves trimmed with muslin, and a blue cloak. [Pendant to 406.]

Oval canvas, 34 inches by 26 inches.

Sale.—A. G. de Berghe, Brussels, June 7, 1906, No. 87.

510. **A LADY.**—About thirty. Half-length, almost in full face but inclined to the left. She has fair hair, adorned with black and gold ribbons, and blue eyes. She wears a black bodice trimmed with lace and full linen sleeves, and pearl ear-rings, and a pearl necklace.

Canvas, 33 inches by 25 inches.

Sale.—A. G. de Berghe, Brussels, June 7, 1906, No. 88.

511. **A YOUNG WOMAN SEATED.**—In a park. She has long curls, and leans against a column. She wears a low-cut red bodice, a blue skirt, and over the shoulders a scarf, the folds of which she draws back with her left hand.

Canvas, 16½ inches by 13½ inches.

Sale.—E. P——, Brussels, June 28, 1906, No. 15.

512. **A YOUNG LADY SEATED.**—In a park, by a fountain. She leans her clasped hands on a stone dolphin's head which is spouting water. She wears a blue gown, cut low, and a yellow scarf and a pearl necklace. Her fair hair is lightly curled. Of the last period.

Signed; canvas, 22 inches by 18 inches.

Sale.—Baron Königswarter of Vienna, Berlin, November 20, 1906, No. 55 (4800 mark).

513. **A LADY.**—Three-quarter length, in full face. She sits in a park, with her right leg drawn up and her left extended. Her left forearm lies before her breast; the hand lightly holds a scarf. Her right elbow rests on a grassy bank; the hand is raised to toy with a curl. She looks to the left, past the spectator. She has fair curls, pearl ear-rings, and a pearl necklace. She wears a gown of bright blue silk with a scarf of chestnut-brown silk that is fastened at the shoulders with a jewel. The opening of the low-cut gown is trimmed with lace. From under the blue sleeves come full white sleeves. In the right background is a patch of sky, strongly illumined by the sunset.

Canvas, 26½ inches by 22 inches.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 110.

514. **A LADY.**—Three-quarter length, in full face. She looks at the spectator. Her left hand lies in her lap. She leans her right elbow on a rock, and with the hand holds a gold watch to the ear. She has long curls. She wears a blue silk gown with jewelled clasps, pearl ear-rings, and a pearl necklace. In her lap are flowers. At the back are rocks; to the right is a vista of a landscape under an evening sky.

Canvas, 28 inches by 24 inches.

In the collection of the late Gustav Hoschek von Mühlheim, Prague, 1907 catalogue, No. 76; not in the G. Hoschek sale, Vienna, March 24, 1909.

Sale.—C. Sedelmeyer, Paris, May 25, 1907, No. 112 (7200 francs).

515. **A GIRL WITH A DEER.**—Standing, with her head inclined to the left. She has fair curly hair, and wears a white gown with a pink scarf. She holds up a shell in her right hand. She leans her left arm, which is bent, on the deer standing to the right behind her.

Signed in full; canvas, 23 inches by 19½ inches.

Sale.—P. Mersch, Paris, May 8, 1908, No. 48 (3200 francs, Montaignac).

516. **An Old Lady in Black.**—With a white collar and wristbands. She sits in an arm-chair.

Signed, and dated 1669; 45½ inches by 33½ inches.

Sale.—H. C. Wells and others, London, February 27, 1909, No. 93.

517. **A LADY.**—Half-length; almost in full face, but inclined to the left. She looks at the spectator. She wears a silk gown, cut out round at the neck, and over it a thin white veil which is fastened with a jewel at the breast. A red cloth falls over the shoulders to the right. She wears a pearl necklace, pearl ear-rings, and pearls in her fair wavy hair. High trees at the back.

Signed in full to the right above the shoulder, and dated 1660; oval panel, 11½ inches by 9 inches.

Sale.—G. Hoschek von Mühlheim of Prague, Vienna, March 24, 1909, No. 33.

518. **A YOUNG LADY.**—In a white silk gown, cut low and trimmed with lace, and a blue sash. Dark landscape background. [Pendant to 412.]

Oval canvas, 24 inches by 19 inches.

Sale.—De Nesselrode and others, Amsterdam, April 27, 1909, No. 55 (2300 florins, with pendant).

519. **A LADY WITH BLACK HAIR.**—In a low-cut gown with a pearl necklace. She is painted in an oval frame, in front of a red curtain, hung high, with a landscape. Of the late period.

Panel, 15 inches by 12 inches.

Sale.—(Supplementary) De K—— and others, Amsterdam, April 25, 1911, No. 174*d* (300 florins).

520. **AN OLD LADY IN BLACK.**—She is inclined to the right. She has white wristbands and a collar to her chemisette. On her head is a black lace veil. She wears a large kerchief with trimming.

Canvas, 24½ inches by 19 inches.

Sale.—Lady F. Abdy, London, May 5, 1911, No. 137.

521. **A LADY IN BLACK.**—Half-length, almost in full face but inclined to the left. With a white linen collar, white sleeves, and a close-fitting black cap. She holds a fan in her left hand. In an oval frame.

Signed in full, and dated 1672; panel, 29 inches by 23 inches.

Exhibited at the Royal Academy Winter Exhibition, London, 1910, No. 80.

In the collection of Colonel Jeremy-Taylor Marsh, 1910.

Sale.—T. A. de la Rue and others, London, June 16, 1911, No. 85.

522. **A LADY IN WHITE SILK.**—Life size; standing at a well; a dolphin spouts water over her hands. Seen in full face, inclined to the right. She has large pearls on her bosom, in her hair and in her ears.

Signed to the left on a level with the elbow, and dated 1664.

Sale.—G. Chetwynd, London, December 16, 1911, No. 127 (£1102 : 10s., Colnaghi and Obach).

523. **A Lady at a Well.**—In a park. She leans her left arm on the edge of the well. She wears a grey silk gown with a blue silk wrap round her shoulders. Almost in full face. Her fair curls fall on her shoulders. She has a pearl necklace.

Canvas, 25½ inches by 21 inches.

Sale.—Madame Pierre van Loo, Ghent, February 26, 1912, No. 362 (3800 francs).

524. **A LADY.**—Half-length; seen in a three-quarter view. She has wrapped her head in a black veil falling on her shoulders and fastened at the breast with a gold clasp. The expression on the face is calm, almost indifferent.

Panel, 17½ inches by 14 inches.

Sale.—Lafitte du Treihl and others, Amsterdam, April 16, 1912, No. 1281.

525. **A LADY IN A LOW-CUT WHITE SILK GOWN.**—At a well. She has short sleeves. A large scarf lies on her right shoulder. She has a pearl necklace and jewels.

Signed in full to the right at top; canvas, 45 inches by 37 inches.

Sale.—W. Lowther and others, London, May 10, 1912, No. 48 (£89 : 5s.).

526. **A YOUNG WOMAN IN A RATHER LOW RED GOWN.**—Three-quarter length; seated, in full face. She leans on a rock to the left, where coloured flowers are to be seen. Both her hands, the right hand being raised, toy with the long braid of her fair hair. She has a white muslin chemisette, and pearls at her throat and in her ears. The figure stands out against an evening landscape. [Pendant to 414.]

Canvas, 22½ inches by 18 inches.

Sales.—G. T. A. M. Baron van Brienen van de Grootelindt of The Hague, Paris, May 8, 1865, No. 61.
J. Dollfus, Paris, May 20, 1912, No. 59.

527. **A LADY IN BLACK.**—With a white lace kerchief and white wristbands.

Signed to the right, and dated 1655; 28½ inches by 23½ inches.

Sales.—Bacon, London, November 27, 1911, No. 144.
London, July 12, 1912, No. 43 (£189, Grace).

528. **A YOUNG WOMAN.**—Half-length, turned three-quarters left. Corkscrew curls fall on her shoulders. She wears a low-cut reddish-

grey gown, with a pearl necklace and a large pear-shaped pearl in a brooch at the breast. She has brown hair. The background at top to the right is a dark brownish-red, but to the left at foot it is grey. A very vivacious portrait.

Oval canvas, 20 inches by 15½ inches.

Sale.—Johannes Noll, Frankfort-on-Main, October 7, 1912, No. 61.

529. **A Lady in a Low-cut Red Velvet Gown.**—In the antique style. Three-quarter length, in full face. In her right hand is a sword in a velvet scabbard; her left hand rests on her hip, holding the folds of the brown silk cloak. There are jewels at her breast, and a string of pearls round her neck.

Canvas, 52 inches by 40 inches.

Sales.—Rijke van den Bogaard, P. de Laet, and others, Amsterdam, November 7, 1911, No. 1236.
R. G. Hoogveld and others, Amsterdam, October 29, 1912, No. 90.

530. **A Young Lady.**—Half-length; in a three-quarter view. She wears a small cap and a black wrap over her red gown, only the sleeves of which are visible. Her mouth is open as if to speak. Her left hand is raised to her right shoulder, pointing to some unseen object.

Canvas, 18 inches by 14½ inches.

Sales.—Lafitte du Treihl and others, Amsterdam, April 16, 1912, No. 1282.
R. G. Hoogveld and others, Amsterdam, October 29, 1912, No. 92.

531. **A LADY SEATED.**—Half-length, turned three-quarters left. She wears a low-cut gown, embroidered with gold and trimmed with lace, a pearl necklace, and a furred cloak over her right shoulder. The left arm, bare to the elbow, is in front of the breast.

Canvas, 18½ inches by 15½ inches.

Sale.—Henri Rouart, Paris, December 9, 1912, No. 53.

532. **AN ELEGANT YOUNG LADY.**—Seen to the knees, in full face. She looks at the spectator. She is on the grass, near a rocky spring; she leans her left elbow on a turf step, and leans her head on her left hand. Her right hand fondles a spaniel at her right. She wears a blue silk gown with a wine-red wrap. A good and elegant portrait. [Identical with 498*a*.]

Canvas, 25 inches by 21 inches.

Sale.—The widowed Madame H. S—— of Brussels, Amsterdam, June 19, 1913, No. 134.

533. **AN ELDERLY LADY OF RANK.**—She sits at a table to the left, leaning her left elbow on the much-creased table-cover. She is turned three-quarters left; her right hand is in her lap. She is in black, with a blue scarf over her shoulders, and white muslin sleeves coming from under her gown. She wears rich ear-rings. At the back is a red drapery in front of a column, with a patch of sky to the left. A late work.

Canvas, 24 inches by 18½ inches.

Sales.—Amsterdam, April 26, 1910, No. 80.
F. A. S. A. Baron van Ittersum and others, Amsterdam, May 14, 1912, No. 135 (950 florins).
Vincent van Gogh and others, Amsterdam, November 25, 1913, No. 359.

534. **A WOMAN.**—Three-quarters life size; standing, in full face, with her head slightly turned to the left; her rather scornful blue eyes look at the spectator. The background is a conventional landscape in deep brown, with blue hills in the distance and the sky to the left at top. The woman leans her left elbow on a grassy and moss-grown brown rock; her left hand plays with her chestnut curls. She has pearls in her ears and at her throat. Her red gown is held on the shoulders with pearl rings; she has a jewelled brooch on her bodice. The gown is cut out a little at the neck and trimmed with lace; the right hand holds on the breast a whitish-brown lace wrap falling over the left shoulder. A good late work.

Canvas, 27 inches by 22½ inches.

Sale.—Leon Hirsch, New York, January 29, 1914, No. 35.

535. **A Lady in White Silk.**—With a pearl necklace. At a well in a landscape.

Signed, and dated 1660; panel, 17 inches by 13 inches.

Sale.—Edward Earl of Ellenborough, London, April 3, 1914, No. 104.

536. **A LADY AT A WELL.**—Seated, seen to the knees, in a park. She is seen in full face, with her head a little to the left. Her left arm rests on the spout, which is shaped like a dolphin's head. She wears a low-cut wine-red gown with a muslin wrap over her left shoulder. A large curl falls on the right shoulder. She has a pearl necklace and pearl ear-rings. [Pendant to 420.]

Signed; canvas, 27 inches by 24 inches.

Sale.—R. Peltzer of Cologne and others, Amsterdam, May 26, 1914, No. 328 (3600 florins, with pendant).

537. **A CHILD.**—Half-length. A late work.

Canvas, 14½ inches by 11½ inches.

Exhibited in Berlin, 1909, No. 75.
In the collection of P. von Schwabach, Berlin.

538. **A CHILD WITH A BIRD AND A DOG.**—Seated, bare-headed, with long fair curls. In antique costume. On the uplifted right forefinger is a little bird, fastened to a cord held in the left hand. To the left a little dog jumps up at the bird. In the left background is a hilly landscape.

Canvas, 38½ inches by 30 inches.

Exhibited in Rotterdam, 1907, No. 33.
In the collection of A. J. C. Bouwens, Rotterdam.

539. **A CHILD IN WHITE SILK WITH A SEA-GREEN SHAWL.**—Taking water in the hands from a rocky spring. To the left are a basket of flowers and a dog. Hills in the distance.

Canvas, 36 inches by 28½ inches.

Sale.—Heymel, Berlin, November 5, 1889, No. 18.

540. **A CHILD WITH A DOG AND A BIRD.**—Standing at a well; in a rich dress.

46 inches by 36 inches.

Sale.—Sir George Elliot and others, London, July 8, 1905, No. 134.

541. **A CHILD OF ABOUT FOUR.**—In a red dress with dark blue trimming, and a cap with a red ostrich-feather. On the right hand is a bird. With the left arm the child makes a gesture to rebuff the dog, which seems jealous of the bird.

Canvas, 17½ inches by 12 inches.

Sale.—Brussels, May 5, 1906, No. 71.

542. **A RICHLY DRESSED CHILD WITH A DOG AND A GOLDFINCH.**—The child sits in a landscape. The dress is yellow; the draperies are red. In the left foreground is a dish of fruit. On the right hand is a goldfinch. A black and white spotted dog leaps up at it.

Signed in full; canvas, 31 inches by 26 inches.

Exhibited by Fred. Muller and Co., Amsterdam, 1906, No. 71, from an anonymous collection.

543. **A CHILD WITH TWO DOGS.**—Three-quarter length; turned to the right and looking at the spectator. In the left hand is a shepherd's staff. The child wears an antique purple dress, with a large red cloak. At the side are a setter and a greyhound barking and leaping with joy.

Canvas, 21 inches by 16½ inches.

Sale.—H. C. Du Bois and others, Amsterdam, November 27, 1906, No. 117 (925 florins).

544. **A CHILD WITH A FAWN.**—In a landscape. In a red and white dress.

Signed in full; oval, 24½ inches by 19½ inches.

Sale.—Mrs. John Ashley and others, London, May 31, 1907, No. 43 (£84, Hallijn).

545. **A Child with a Fawn.** Sm. 2.—She wears a red frock, a brown scarf, and a velvet cap with feathers. She caresses a tame fawn which crops the shrubs. Beside her is a spaniel.

Canvas, 20 inches by 16 inches.

Engraved by C. Macret in the "Le Brun Gallery."

In the Le Brun collection, Paris.

Sales.—Gros, Paris, April 14, 1778 (381 francs).

Destouches, Paris, March 21, 1794 (400 francs).

John Trumbull, London, February 1797, No. 5 (£11 : 6s., Lord St. Helens); *see* Buchanan, i. 260.

P. Pierrepont, London, 1873 (£94 : 10s., Green); see *Art Sales*, ii. 306-7.

546. **A CHILD WITH A DOG.**—A little girl, full length, almost in full face. She wears a long white frock with a close-fitting red bodice. Her fair hair falls in long curls on her shoulders, from under a red cap with two ostrich feathers. She holds up a stick in her right hand, and leads a long-haired dog with her left. At the back is a view of a park; to the right is a fountain adorned with Cupids; to the left is a vista.

Signed, and dated 1669; canvas, 48 inches by 38½ inches.

Sale.—Dr. A. Hommel, Zurich, August 19, 1909, No. 78.

547. **A CHILD.**—Garlanding a lamb with flowers, in the foreground of a park landscape. Three-quarter length.

Signed to the left at foot; canvas, 17½ inches by 13 inches.

Sale.—A. von Lanna of Prague, Berlin, March 21, 1911, No. 341.

548. **A CHILD WITH A DOG.**—Seen in full face, seated on a red cushion in the open air, wearing a white silk dress and a plumed cap. At the child's left lies a black and white dog, on which the child's right hand rests; in the child's left hand, which is stretched out to the side, is the dog's leash. From the right at top to the left is a dark drapery. In the background a river flows diagonally across the picture, with houses and trees on the farther side. Above the signature the child's age is noted as three or four.

Signed in full to the right at foot, and dated 1664; 35½ inches by 28 inches.

Sale.—Leon Hirsch, New York, January 29, 1914, No. 48.

549. **SIX OF THE PRINCIPAL MEMBERS OF THE SURGEONS' GUILD AT AMSTERDAM.**—Five of them sit round a table, on which are an open book, an hour-glass, and writing materials. The foremost is seen from the back in a three-quarter view to the right; the others are seen in full face, turned three-quarters right or left. Their heads are seen in a three-quarter view; they look at the spectator. They all have long curls, and wear white collars and narrow wristbands. The man seated on the extreme right leans his left hand on his hip, and his right elbow on the table with his right hand at his breast. The man seated next him to the left folds his hands on the table. His neighbour hands him a paper with his right hand, which is alone visible. The hands of the man who stands up are not shown. The man on the extreme left rests his right fist on the table, leans his left elbow on it, and turns the closed fingers towards his body. The man who is seen from the back holds his stick in his right hand and his hat in his left. Three-quarter length; life size.

The sitters, according to the Rijksmuseum catalogue, are the principal members of the Surgeons' Guild, and their names are:—Jan Coenerding, Pieter Muyser, Isaac Hartman, Gerrit Verhul, Allardus Cyprianus, and Goverd Bidloo. But the man seen from the back reminds one strongly of the painter's portrait of himself in a mirror in 90 (Weimar); cf. 128 (Cavens). If this likeness is not accidental, it seems questionable whether the sitters were really members of the Surgeons' Guild, since Maes, so far

as we know, had nothing to do with that body. The group was formerly ascribed to Jacob Backer.

Canvas, 52 inches by 77 inches.

In the collection of A. van der Hoop, Amsterdam; bequeathed to the city in 1854, and lent to the Rijksmuseum from 1885.

In the Rijksmuseum, Amsterdam, 1911 catalogue, No. 1500.

550. **A FAMILY GROUP.**—In a landscape. The father with brown curls sits to the left, leaning against a tree, with his right leg over his left; his left hand is on his knee and his right hand grasps his hat. The mother sits to the right, holding a child with a garland of roses round the neck; in the mother's hand is a toy with bells. The sitters are in black with white collars. At the back is an evening landscape. Full-length figures.

Canvas, 42½ inches by 54½ inches.

Possibly identical with the picture in the sale:—P. de Harde Swart and others, Amsterdam, November 16, 1847, No. 88 (270 florins, Tijssen).

In the possession of F. Kleinberger, Paris, in the spring of 1913.

In the Brussels Museum.

551. **A MOTHER WITH TWO CHILDREN IN A PARK.**—At a fountain to the left sits a lady in a loose and low-cut black gown with a grey scarf. Her very fair hair falls in curls over her shoulders. A little girl to the right, in a brown frock and a blue silk cape, offers the mother some roses. On the extreme right stands a boy, in a three-quarter view to the left; he wears a red dress and a red sash, holds in his right hand a hunting-spear, and has a dog on a leash. On the right a black and white setter lifts its head and barks. At the back are trees and sky. Of the late period.

Signed; canvas, 34½ inches by 41 inches.

Exhibited in Brussels, 1882, No. 132.

Sale.—Ruelens, Brussels, April 17, 1883, No. 170 (950 francs, Pauwels).

In the collection of the widowed Madame Pauwels, born Allard, Brussels.

552. **A WOMAN WITH TWO CHILDREN.**—The woman is in black and white. Beside her are a girl in white and a boy in brown with a he-goat. A very characteristic example of the period of transition.

Dated 1661.

In a private collection in Cologne, about 1894.

553. **A GROUP OF CHILDREN.**—On the right is a girl in white and blue with a deer; she takes in a shell some water from a fountain. In the centre a younger child in white and pink tugs at the red drapery of another child who is borne upwards above him by an eagle. On the left the eldest brother, as a sportsman in yellow and red, shoots an arrow; a dog leaps up at him. In the centre foreground is a little basket of fruit. In the air is a fifth child. Evening sky. Of the late period.

Canvas, 34½ inches by 42 inches.

In the possession of Messrs. Dowdeswell, London, December 1910.

554. **A FAMILY GROUP.**
20½ inches by 18 inches.

In the possession of L. R. Ehrich, New York.
In the collection of Charles Strauss, New York.

554A. **A FAMILY GROUP.**—The parents and five children in a landscape, before a house which fills the right half of the picture; to the left are a bridge and a ruin among high trees. The mother, with her youngest child on her lap, sits at the entrance to the house. On the right stands the father, holding his hat in his right hand and pointing with his left to the open house-door. A girl stands beside the mother, offering an apple to the little child. The other group is on the left, consisting of a boy with a bird on his right hand, and two girls, the elder of whom holds in both hands a basket of fruit while the younger holds a doll. Twilight.

Canvas, originally 54 inches by 82½ inches, but now about 42 inches by 54 inches, as only the right group is intact.

Exhibited at Düsseldorf, 1904, No. 339*a*.
Sale.—Bourgeois Brothers, Cologne, October 27, 1904, No. 48.
In the possession of Steinmeyer and Sons, Paris.

555. **A YOUNG GIRL TO WHOM A WOMAN OFFERS FRUIT (Vertumnus and Pomona?).**
Canvas, 14 inches by 12 inches.

In the Rennes Museum, 1884 catalogue, No. 112.

556. **A FAMILY GROUP OF SIX PERSONS.**—In a park, the father and mother sit in the right centre, seen in full face. The man wears a sort of cloak with many folds; his left leg is thrown over his right; he holds his right hand out to the side and with his left hand grasps his wife's right arm. He has long curly hair and looks at the spectator. To the right of him sits his wife, in a low-cut dark robe over a light silk skirt; she also looks at the spectator, and with her left hand holds a thin veil lying on her right shoulder. To right and left of them are the children. On the extreme left comes a youth in profile to the right; he is passing to the right with two dogs in leash. He is in hunting costume, with a spear in his right hand; he turns his head to the spectator. To the right of him is a little boy, holding a hare in both hands and offering it to his parents. A setter runs barking beside him. Between him and his father, but a little way back on the step of a fountain, there stands a young girl in a light dress with flowers and fruit on her left arm; she holds a silk wrap in her right hand. On the extreme right, a little behind the parents, stands another young lady, against whom a deer snuggles itself; with outstretched right hand she holds a little cup under a spout of the fountain. The top of this fountain, with four dolphins spouting water, is crowned by a Cupid with his arms raised. Of the late period.

Canvas, 21½ inches by 27 inches.

In the collection of Sir Frederick Cook, Bart., Richmond, 1914 catalogue, No. 278.

557. **A MAN AND HIS WIFE WITH A CHILD.**—Full-length figures, standing on some stone steps. To the right is the lady, bare-headed save for a black velvet cap trimmed with pearls which covers the back of the head and comes forward over the scalp to a point on the forehead. She wears a silk gown with sleeves to the elbow; the skirt opens in front over a grey underskirt embroidered with gold; a close-fitting linen collar comes over the neck and shoulders and there are pleated wristbands on the sleeves. She lays her left arm round a child in a long white dress, who sits beside her to the right on a pedestal of grey stone; the child wears a cap with red feathers and holds an apricot in the right hand. To the left stands the father, in black with a white linen collar, narrow wristbands, and a broad-brimmed felt hat on his long brown hair; on his back is a black cloak which is laid over his left arm. He takes in his left hand the right hand of his wife, and with the outstretched right hand, holding his gloves, he points to the left. All three sitters look at the spectator. Behind them is a wall, with a view of a rose-garden to the left.

The lady closely resembles Jacob de Witt, so that the catalogue conjectures that she was Alida van Beveren, grand-daughter of J. de Witt, who married O. Pompe van Meerdervoort. Her age and dress agree very well with that theory. Painted about 1665.

Signed in full to the right at foot; canvas, 88 inches by 74½ inches.

In the Boymans Museum, Rotterdam, 1907 catalogue, No. 174; acquired in December 1866.

558. **A MAN AND HIS WIFE.**—Seated before a well. Half-length; life size.

Signed in full, and dated 1685.

Mentioned by O. Granberg, *Trésors d'Art en Suède*, i. No. 409.
In the collection of M. C. von Schinkel, Tidö.

559. **A Gentleman and a Lady.** Sm. 22.—A young lady in an orange silk gown stands on a garden terrace, holding a basket of flowers. She turns her head to smell a carnation which an elderly gentleman, standing beside her, holds to her nose. In the distance are a flower-garden and a mansion. Described by Sm. as "The Sense of Smelling."

Canvas, 24½ inches by 23½ inches.

In the collection of Peter Norton, London, 1833 (Sm.).

560. **A Father and a Mother with Two Children on her Lap.**—A third child stands by her.

In the collection of the Marquess of Stafford, London, 1854 (Waagen, ii. 70).

561. **A MAN AND HIS WIFE WITH TWO CHILDREN.**—Said to be Cornelis de Witt and his family, in a landscape. The identification was wrong.

68 inches by 79 inches.

Sale.—De Graeff and others, London, May 29, 1893, No. 13.

561*a*. **A Man in Black, with his Wife who nurses her Child.**—In front of a castle. There are other figures.

54 inches by 82 inches.

Sale.—John Pemberton Heywood, London, June 10, 1893 (£320); *see* W. Roberts, *Memorials of Christie's*, ii. 217.

562. **Two Children with a Negress.**—They sit under her care on a balustrade.

Signed with the monogram, and dated 1663; panel, 14 inches by 11 inches.

Sale.—Henriques de Castro, Amsterdam, April 26, 1899, No. 224.

563. **A LADY AND A BOY WITH A BIRD AND AN HOUR-GLASS.**—To the left of a table with a cloth, on which stands a dish of apples, sits an elderly woman, seen almost in full face. She wears a brown gown and a purple cape; her left arm rests on the table and her right on her lap. To the left, in front of her, stands a small boy, turned to the right; he holds up on his left hand a little parrot and has an hour-glass in his right hand. Both he and the woman look at the spectator. [Pendant to 563*a*.]

Canvas, 30 inches by 24 inches.

Sales.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 125.

H. W——, Paris, April 30, 1900, No. 33.

563*a*. **A Gentleman and a Little Girl with a Garland.**—In front of a red curtain sits an elderly man, turned three-quarters left, leaning his left arm on a table in front of him. He looks at the spectator. He has long hair falling on his shoulders, and wears a purple silk coat. Beside him is a little girl with a garland. [Pendant to 563. Possibly identical with 566.]

Canvas, 30 inches by 24 inches.

Sales.—St. Remy zur Biesen and others, Cologne, December 9, 1892, No. 124.

H. W——, Paris, April 30, 1900, No. 34.

564. **A LADY AND A LITTLE CHILD.**—Three-quarter length. She stands, seen in full face with her head turned three-quarters right, and looks at the spectator. In her left hand she holds up gracefully a spray of wild roses; she lays her right arm round her child. She wears a rich low-cut scarlet silk gown, and has pearls in her ears, at her throat, and on her dress. Beside her to the left is a fountain; on the edge of it sits the little child, who looks at the spectator and stretches out her hands to the right towards him. The child's clothing is very rich; she has several feathers on her head. To the right at foot is a little barking dog. At the back is a park with a patch of evening sky to the right at top.

Signed; canvas, 31½ inches by 26 inches.

Sale.—A. H. H. van den Burgh, of The Hague, Amsterdam, September 21, 1904, No. 23 (1425 florins).

In the collection of E. J. van der Vliet, Overveen, Haarlem.

565. **THREE CHILDREN AT PLAY IN A PARK.**—All look at the spectator. They wear scarlet and blue, with plumes on their heads. In the centre sits a little girl in a goat-chaise; she feeds a fawn standing to the right. To the left, in front, is a boy, seen from the back, who holds up a whip in his right hand and has the reins in his left. The goat is frightened by a little dog which barks at him. To the right, in front of the fawn, is a girl at a well, beside which lies a dog. On the ground are flowers.

Signed in full; canvas, 30½ inches by 35½ inches.

In the Van Drogenhorst collection, Amsterdam.
In the Van Iddekinge collection, Amsterdam.
In the collection of J. van de Kasteele, The Hague.
Sale.—Van I(ddekinge) van D(rogenhorst), Amsterdam, November 27, 1906, No. 16 (1600 florins, Oppers).

566. **A DOUBLE PORTRAIT OF AN ELDERLY MAN AND A LITTLE GIRL.**—The man sits to the left, seen to the knees in a three-quarter view to the right; he has long hair and wears a purplish-brown coat. His right hand is on his right hip; he holds the breast of his coat with his left hand, the thumb of which is hidden. He looks to the left, past the spectator. Beside him to the right stands a little girl, turned three-quarters left, with her head almost in full face; she looks at the spectator. She holds in her hands, the left hand being raised, a garland of flowers. To the right is a view of a landscape; to the left is a wall with a drapery in front. [Possibly identical with 563*a*.]

Canvas, 30 inches by 26 inches.

In the collection of the Comte de Montravel.
In the collection of Gustav Hoschek von Mühlheim, Prague, 1907 catalogue, No. 75; not in the sale in Vienna, March 24, 1909.

567. **A LADY WITH A CHILD.**—The child in a white skirt and blue drapery sits on a cushion, with Greek sandals on the feet. The child holds biscuits in each hand and tries to save them from a little dog. The lady stands beside the child, whom she holds carefully with both hands. She wears a dark brown dress with long sleeves lined with light silk; there is silk embroidery on the lower sleeves. The edge of her low-cut gown is trimmed with white and blue striped gauze. Her fair curls fall on her shoulders and are covered at the back of the head with a yellowish veil. Round her neck is a string of pearls. At the back is a park, with architecture to the right.

Signed in full; panel, 19 inches by 14½ inches.

Sale.—J. Dollfus, Paris, May 20, 1912, No. 57.

568. **A MARRIED COUPLE WITH SIX CHILDREN.**—They stand on some steps. Beyond is a view of a harbour with shipping. In the clouds above are three angels. At the back is the "Groote Hoofd" or the Rietdijkspoort at Dordrecht.

Signed to the left on the edge of the map held by one of the boys, and dated 1659; canvas, 42 inches by 58 inches.

Sale.—A. F. Walter and others, London, June 20, 1913, No. 77 (£126).

569. **Interior of a Church.** — It is illumined by bright sunlight entering the bays. In the foreground a visitor, followed by a dog, gives an alms to a beggar seated to the left. On the right are a woman and a child.

Panel, 16 inches by 13 inches.

Sale.—G. Rothan, Paris, May 29, 1890, No. 70 (2600 francs).

570. **A Sporting Subject.**—A dead bird hanging by the legs. On a stone below lies sporting equipment. Well treated.

Canvas, 52 inches by 44 inches.

Sale.—Amsterdam, September 24, 1777, No. 72 (1 florin 10, Vermeulen).

571. **Peaches and Plums.**

Panel, 12½ inches by 11½ inches.

Sale.—P. Quinting, Dordrecht, July 23, 1810, No. AA.

572. **Peaches, Grapes, other Fruit, and Leaves in a Basket.** —Standing in front on a stone pedestal. At the back is a garden. Broad in style.

Canvas, 23 inches by 28 inches.

Sale.—P. Quinting, Dordrecht, July 23, 1810, No. X.

572*a*. **Still-Life.**

Sale.—Rotterdam, April 26, 1830, No. 176 (4 florins).

572*b*. **A Remarkable Picture.**—Warm and light in tone.

In the collection of the Earl of Breadalbane, 1854 (Waagen, ii. 239).

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16— (?). 319. A Youth. F. Stoop, Byfleet.
322. An Old Man. Royal Gallery, The Hague.
452. A Smiling Lady. Hamburg, Kunsthalle.

1648⅜(?). 115. An Old Woman saying Grace. Louvre.

1653 (? more probably 1683). 282. Anna Catharina de Sadelaer. Haarlem Town Museum.

1654. 68. A Young Lace-Maker beside a Cradle. Freiherr von Heyl zu Herrnsheim, Worms.
254. Lucas Schorer. Sale in Amsterdam, 1894.

1655. 29. The Dutch Housewife. National Gallery, London.
49. A Woman seated, plucking a Duck. Sale in London, 1897.
66. A Girl sewing. Mrs. Byers, Pittsburg.
67. A Young Lace-Maker. Prince Liechtenstein, Vienna.
84. A Mother with a Child at her Breast. Marczell von Nemes, Budapest.

1655. 100. The Idle Servant. National Gallery, London.
101. A Woman dozing over her Apples. Earl of Northbrook, London.
123. A Girl with Two Men in a Cellar, with a Young Woman listening. Buckingham Palace.
527. A Lady in Black. Sale in London, 1912.

1655 (?). 54. A Tradeswoman absorbed in her Accounts. Baron L. Janssen, Brussels.

1656. 79. An Old Man giving an Alms to a Beggar Boy. J. Goudstikker, Amsterdam.
124. The Listening Housewife. Wallace Collection.
179. Nicolaes Heinsius (?). Duc d'Arenberg, Brussels.
276*a*. Johan de Veer. De Ritter Zahony, Milan.
292. Jan de Witt. De Ritter Zahony, Milan.
353. A Man. A. Lehmann, Paris.
473. A Woman. A. Lehmann, Paris.

1657. 121. Lovers, with a Young Woman listening. J. Six, Amsterdam.
290. Jacob de Witt. Dordrecht Museum.

1658. 313. A Young Man. Baron L. Janssen, Brussels.

1659. 80. A Poor Boy asking Alms of a Lady. W. Wells sale, 1848.
568. A Married Couple with Six Children. A. F. Walter sale, 1913.

1660. 172A. . . . Van der Graeff. E. P. A. M. Scheidius, Arnhem.
172B. . . . Van der Graeff. E. P. A. M. Scheidius, Arnhem.
172D. Jacomina van Drunen. E. P. A. M. Scheidius, Arnhem.
517. A Lady. G. Hoschek von Mühlheim sale, Vienna, 1909.
535. A Lady in White Silk. Earl of Ellenborough sale, 1914.

1661. 271A. Abraham Jacobsz Stoop. De Ritter Zahony, Milan.
552. A Woman with Two Children. Private collection, Cologne.

1661 or 1662. 185. Anna Maria Hoeufft. The widowed Madame Crommelin, Zeist.

1663. 562. Two Children with a Negress. Henriques de Castro sale, Amsterdam, 1890.

1664. 522. A Lady in White Silk. G. Chetwynd sale, London, 1911.
548. A Child with a Dog. L. Hirsch sale, New York, 1914.

1665. 6. The Adoration of the Shepherds. Marquis de Salamanca sale, Paris, 1867.
374. A Man with a Slight Moustache. Johnson, Washington.

1665 (?). 272. Cornelis Ascanius van Sypesteyn. C. H. C. A. van Sypesteyn, The Hague.

1666. 157. Justus Criex. Budapest Museum.
298. An Old Man. Bowes Museum, Barnard Castle.
333. A Man's Portrait. National Gallery, London.
484. A Young Lady of Rank. University, Stockholm.

1667. 337. A Boy in a Go-cart. C. T. D. Crews, London.
422. A Woman. Arras Museum.
424. An Elderly Woman. J. J. Bachofen-Burckhardt, Basel.
462. A Woman. Prince of Wied, Neuwied.

1669. 340. A Man. Liège Museum.
429. An Old Woman in an Arm-chair. M. Kappel, Berlin.
460. A Lady. Liège Museum.
516. An Old Lady in Black. H. C. Wells sale, 1909.
546. A Child with a Dog. Dr. A. Hommel sale, Zurich, 1909.

1670. 261. Wilhem Six. Six, Amsterdam.
383. A Man. Prince P. Galitzin sale, Paris, 1875.
393. A Man in a Park. C. T. van Wijngaerdt sale, Amsterdam, 1893.
423. An Old Lady. Amiens Museum.

1671. 162. The Wife of Van der Does (?). Höpken-Melenberg sale, Berlin, 1892.
394. A Boy with a Deer. Clavé-Bouhaben sale, Cologne, 1894.

1671 (?). 351. A Boy with a Little Dog and a Bird. Marquise d'Aoust, Paris.
470. A Girl with Two Deer on a Rock. Marquise d'Aoust, Paris.

1672. 163. . . . Van Dorp. Steengracht, Schloss Moyland, near Cleve.
218. Maria Colve. Boymans Museum, Rotterdam.
280. The Mother of the Sea-captain Verschuer (so called). Houck sale, Amsterdam, 1895.
496. A Young Woman. Ruelens sale, Brussels, 1883.
521. A Lady in Black. T. A. de la Rue sale, London, 1911.

1673. 11. Vertumnus and Pomona. Irish National Gallery, Dublin.

1673 (?). 229. Maerten Pauw. The dowager Mme. Pauw van Wieldrecht, Darthuyzen.
230. Elisabeth van der Meer. The dowager Mme. Pauw van Wieldrecht, Darthuyzen.
259. Geertruida Six. J. D. Waller, Heemstede.

1674. 256*a*. Adriana Six. Six van Hillegom, Amsterdam.
258. Frans Six. Six van Hillegom, Amsterdam.
260. Wilhem Six. Six, Hilversum.
279. The Sea-captain Verschuer (?). Houck sale, Amsterdam, 1895.
385. A Man. L. P. C. van den Bergh, The Hague.

1675. 189. Gerrit Hendriksz Hooft. G. H. Hooft van Vreeland, Amsterdam.
211. Pieter van der Merct. J. Klein sale, Frankfort, 1911.
213. Marten Meulenaer. Rijksmuseum, Amsterdam.
246. Everard van Ruytenbeecq. Iddekinge van Drogenhorst sale, Amsterdam, 1906.
247. Sara Ingelbrechts. Iddekinge van Drogenhorst sale, Amsterdam, 1906.

1676. 239. Godard van Reede. Dresden Gallery.
310. A Man. Duc d'Arenberg, Brussels.
384. A High Official. N. D. Goldsmid sale, Paris, 1876.
413. A Young Man in Antique Fancy Dress. E. F. Weber sale, Berlin, 1912.
469. A Young Woman in the Shade of a Tree. J. E. Stillwell, New York.
495. A Woman. L. P. C. van den Bergh, The Hague.

1677. 186. Joan Hieronymus Hoeufft. The widowed Madame Crommelin, Diest.
223. A Princess of Orange. Massey-Mainwaring sale, 1907.

1677. 239*a*. Three Children of the Van Reede Family. Baron van Tuyll van Serooskerken, Château of Zuylen, Utrecht.
404*a*. A Man. L. Block sale, Amsterdam, 1905.

1678. 360. A Boy as Ganymede. Duke of Leuchtenberg, Petrograd.
421. A Lady. The late dowager Madame Backer, Amsterdam.
479. A Very Young Lady. Petrograd Academy.

1679. 216. Cornelis Munter. Amsterdam Town Hall.
320. An Elderly Man. Wolff-Ebenrod, Ebenrod, Würzburg.
329. An Officer. Le Havre Museum.
456. A Lady. Count L. Pininski, Lemberg.

1680. 197. Josias Ingelbrechts. Iddekinge van Drogenhorst sale, Amsterdam, 1906.
198. Maria Reyniers. Iddekinge van Drogenhorst sale, Amsterdam, 1906.
431. A Woman. Bordeaux Museum.

1680 (? last figure not clear). 164. Cornelis Evertsen. Rijksmuseum, Amsterdam.

1682. 494. A Woman. H. Galton, Hadzor Manor, 1857.

1683 (probably). 283. Anna Catharina de Sadelaer. Haarlem Town Museum.

1684. 148. Henricus van Born. Engraved in mezzotint by A. Blooteling.

1684 (probably). 382. A Man holding a Book. C. Sedelmeyer sale, Vienna, 1872.

1685. 558. A Man and his Wife. M. C. von Schinkel, Tidö.

1686 (?). 168. Louise Henrietta of Orange-Nassau. J. W. Wilson sale, Paris, 1881.

1688. 501. A Young Lady. De la Court sale, Amsterdam, 1904.

1689. 401. A Man. T. de Bock sale, Amsterdam, 1905.
500. A Lady seated. Raedt van Oldenbarnevelt sale, Amsterdam, 1902.
503. A Little Girl with a Roebuck. T. de Bock sale, Amsterdam, 1905.

1690. 94. A Woman seated with a Child. Plasman sale, Cologne, 1896.
232. Adriana Pompe van Meerdervoort. De Ritter Zahony, Milan.
271D. Willem Stoop. De Ritter Zahony, Milan.

1691. 215. Willem van der Muelen. The widowed Madame Crommelin, Diest.
449. A Lady in a Red Evening Gown. Hoeufft van Velsen, The Hague.

1692 or 1693. 199. Jan de Kempenaer. Storm van 'S Gravezande sale, Amsterdam, 1903.
200. Susanna van Dieden. Storm van 'S Gravezande sale, Amsterdam, 1903.

A COMPARATIVE TABLE

ENABLING THE READER TO IDENTIFY IN THIS CATALOGUE THE PICTURES ENUMERATED IN SMITH'S CATALOGUE

The number in the first column of a picture described in Smith's Catalogue, Vol. IV. (1833), or Smith's Supplement (1842), corresponds in this catalogue to the number given in the second or third column respectively.

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Note.—The name of a city or town represents the most important public collection in that city or town. Thus, London stands for the National Gallery; Paris, for the Louvre; Munich, the Aeltere Pinakothek; Petrograd, the Hermitage. The numbers as a rule refer to the entries. Those numbers, however, to which the letters "C.T." are prefixed refer to the footnotes to the comparative table at the end of the Rembrandt section, which on account of their importance are included in this Index.

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[1] When this picture was cleaned recently, the signature of C. van der Pluym came to light.

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[1] A number of Rembrandt's pictures are related to etchings by him. Reference may be made to them by the following table, arranged in the order of Hind's catalogue of the etchings, with the corresponding numbers of Bartsch:

Hind.	Bartsch.	HdG.
2	352	685
2*	4	530
4	338	544
4*	249	180
19	48	72
20	66	186
21	304	676
34	316	531
42	201	199
51	348	690*a*
53	263	674
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101	90	111
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108	17	542
109	18	844*a*
110	23	844*a*
126	69	C.T. 32
127	340	618*a*
131	286	680
139	129	284*d*
143	77	128
146	269	438
160	37	14
161	99	156*a*
187	271	620
214	34	7*a*
226	278	627
249	234	960*b*
288	285	713
289	284	725
300	283	636

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